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MARGARET MATHER.

MIRROR INTERVIEWS.

Photo by Sarony.

SOL SMITH RUSSELL.

If there is such a thing as the distinctively American type of actor, Sol Smith Russell probably belongs at the head of that class. Tall and angular in frame, rugged in countenance, and large of heart, he might be called the "Old Hickory" or "Uncle Abe" of the stage. In his simplicity and seriousness of manner he savors of the Great West. It would not be difficult, for example, to imagine him as a pedagogue presiding in a schoolhouse of the plains. But an artistic temperament has lifted him above this and made him an actor. A fine delicate vein of humor coupled with this temperament and the vigor of his personality has made him Sol Smith Russell.

"I am a Western product," said Mr. Russell recently to a MIRROR man, "having made my debut as an infant some forty-nine years ago in the town of Brunswick, Mo., and my debut as an actor about fourteen years later in Cairo, Ill. I had no expectation of going on the stage when I went to Cairo. I was imbued with the patriotic spirit and wanted to go to the war. I had occasionally seen a play or a minstrel show, but they were usually pretty bad ones, as I remember now, although they did fire me with ambition. There was not a song that I heard or a dance that I saw that I didn't practice until I became quite proficient as a juvenile song and dance artist. But there was little prospect at this time that I would ever realize my ambition to shine in minstrelsy. Certainly the atmosphere of my home was very different from that of the theatre. My father had never seen a play in his life, and, while my mother, who had taught music in Cincinnati before her marriage, was the sister-in-law of Sol Smith, the then celebrated actor and manager, the subject of the theatre was rarely mentioned in the family circle.

"When I was about fourteen the war fever was at its height, and, being a boy of spirit I determined I would answer my country's call. So, as a drummer boy, I went to Cairo, Ill., where a large force of troops under General Grant was assembled. I was allowed to drum to my heart's content there in camp, but when the call to the front came, and I was preparing to fall in and march off to achieve glory, they asked me where the written consent of my parents was. I didn't have it, and knew I couldn't get it. Therefore I had to remain ingloriously behind. I used to entertain the soldiers and anybody else who would listen with comic songs and jokes, and I applied to the manager of the Defiance Theatre for a position in his company. He refused me at first because of my extreme youth, but after hearing me sing a song or two and learning that I could play the drum he reconsidered and engaged me for general utility at $6 a week. I wondered how I could be worth such a large sum, but soon discovered that I had to earn it. I played the drum in the orchestra, sang and danced between the acts, and played parts ranging from heavy villains—imagine a boy of fourteen as a heavy villain—to tender and blushing maidens. The first part I ever played was a negro girl, Pet-a-Pit, in a play called The Hidden Hand. I became quite popular with the soldiers who made up the audience, but found that my salary was not sufficient to give me any better sleeping place that a property sofa at the theatre. Here the manager, Tom Holland, discovered me and took me home with him. Afterward I slept in his house, and read the books in his dramatic library. This reading was a start in the right direction, and I feel even yet great gratitude to Tom Holland.

"But one day a manager known as Old Cary came to me, and said that he liked the way I sang and told stories, and that if in addition to these things I would learn to walk the slack wire he would give me $8 a week. This offer was too tempting to decline, and so I resigned from the Defiance Theatre and began to practice industriously on the wire. But I fell one day and the desire to shine on the slack was knocked out of me. I confined myself to the songs and stories until the company stole my wardrobe, when I drifted to St. Louis and obtained an engagement in Deagle's Theatre at $8 a week. Here the character of my work changed somewhat, as I appeared in heavy melodramas such as were in vogue at the Bowery Theatre in New York. Then I played a somewhat disastrous and humiliating one-night engagement in Chicago, and then, with no possessions to bother me, I moved on to Milwaukee, where I met a manager named Cadwell who gave me a chance to sing burlesque parts, and, what was more important, a salary of $12 a week. You see I was working upward by easy stages. I next fell in with the Peake company of bell ringers as their singing comedian, and then I fell out with them because I couldn't collect my salary. I went back to St. Louis, where I was re-engaged at a weekly salary of $25 at Deagle's Theatre. My shifting fortunes next carried me to Memphis and then to Little Rock, where in a little company catering to the army I occupied for the first time the position of first low comedian. At the close of the war I was second low comedian in the old theatre at Nashville, Tenn.

"These were wild and riotous times in the part of the country I was in, and they were hard times for me. On more than one occasion railroad trains were beyond my means, and, with all my possession in a handkerchief on my back, I tramped along the roads from town to town, giving entertainments on the way, sometimes in a hall, but more often out in the open air, depending on voluntary contributions to pay the expenses of the company. These were not heavy, as I was the company, manager, advance agent, treasurer, and everything else all in one. I remember that in one town I announced my advent with a big bell which I rang lustily as I walked about the streets. I played that night to 65 cents, which receipts I considered rather good. Another time I sold eye water at 10 cents a bottle as a side issue to my performance, and once the boys of the town thought it would be a good idea to have some fun with me, and so escorted me to the creek and made an applauding audience on the bank while I involuntarily went in swimming. But these little things didn't worry me much. As I look back now it was an interesting and not unhappy period of my life. I was very young and full of hope, and was absolutely independent—that means a great deal, you know.

"My star began to glimmer above the horizon in 1866, when I was eighteen. I secured an engagement at Ben De Bar's Theatre in St. Louis as second low comedian, and learned there a good deal about the art of acting through contact with many of the prominent actors of the day. During the season I supported Lawrence Barrett, who was then just beginning his career as a star, and who greatly impressed me with his gentlemanly manner and scholarly bearing; and there was Maggie Mitchell and Paddy Collins, who was a very popular Irish comedian at the time; and Charles Dillon, the celebrated English tragedian, and Ben De Bar himself, who was an excellent comedian. His Falstaff and Toodles were portrayals difficult to improve upon, and in addition to this ability he was a capital stage-manager. We young fellows learned much from him. Another important educating influence was the presentation of many of the old comedies at this theatre by my cousin, Mark Smith. They opened my eyes to the dignity an actor and a theatrical performance may attain, and gave me an insight into the artistic possibilities of acting, that with my rough and ready experiences on the borders of civilization I had never before realized.

"After a season at De Bar's Theatre I played first low comedian at the theatre at Leavenworth, Kan., managed by George D. Chaplin. Here I met for the first time the Berger Family, who came to Leavenworth as a concert company. I joined them and made a tour of the Western towns, singing comic songs and playing farces. The Berger and the Peake families then joined forces and we came East, giving a singing and bell ringing performance. I now came out of the West for the first time, and strove to make my performances more subdued and perhaps artistic than the Westerners liked. My work in the company was noticed favorably, and I was given considerable leeway to enlarge my field. I branched out as a humorist and comic lecturer, and had enough amusing experiences to fill a book. In this same year, 1866, I became a member of the stock company at the Chestnut Theatre, Philadelphia, then under the management of Colonel William E Sinn. Here I was again brought into contact with the best sort of legitimate actors, and my ambition was fired to become one of them. During this engagement I supported James E. Murdock in his last engagement on the stage.

"But while I had got as far East as Philadelphia it was not until five years later, in 1871, that I appeared in New York city. This event occurred at Lina Edwards' Theatre, and it was followed a few weeks afterward by my appearance at the Howard Athenæum in Boston. In 1874 I reappeared in New York at the Olympic Theatre for twenty-six weeks, and scored my first success along the lines which I had marked out for myself when at De Bar's Theatre in St. Louis and in Philadelphia when I first appreciated the true breadth of the dramatic profession and the possibilities in it of high achievement. This New York engagement was followed by one of nineteen weeks at the Howard Athenæum, and then I joined Augustin Daly's Stock company at the Fifth Avenue Theatre, New York. I next played a season in the West, and in 1880, after more lyceum work, rejoined Mr. Daly's company.

"This year, 1880, was an important one to me. It marked the beginning of a new epoch in my career. I combined my dramatic and lyceum experience in a play called Edgewood Folks, that permitted of songs and sketches and some little character work, and made my debut as a dramatic star. I engaged a fine company, several of the members coming directly from Wallack's Theatre stock, and I made every effort for success. But we played for thirty-eight weeks without the smiles of the fickle goddess of fortune. The next season, however, she began to unbend a little, and the next to look upon me with favoring glances. At the end of five years she was smiling sweetly. Edgewood Folks had brought shekels to the exchequer and had fairly established me as a fixed light in the dramatic firmament. But there were still clouds in the heavens. During the three years immediately after I gave up Edgewood Folks I played Felix McKusick, Pa., and Bewitched, none of which just suited me, however. Then Edward E. Kidder and I got together and evolved A Poor Relation, which secured me the most genuine success I had enjoyed up to that time. Dion Boucicault then wrote me a play called The Tale of a Coat, which didn't bring me much prosperity. My next play was Peaceful Valley, which Mr. Kidder wrote and which proved remarkably successful. My last play is, as is well known, A Bachelor's Romance, which provides me with a part that is very satisfying to me. During recent years I have also dipped into the old comedies and intend to take a shy at Shakespeare in the near future.

"I am very fond of my profession. One of the pleasantest moments of the day is that which sees me entering my dressing-room to put on my war paint for the play. And yet I welcome my vacations, too. I lose no time in getting to Minneapolis, where I have my home and two young Russells, Robert and Lillian, who form the most appreciative audience I have in all the United States.

"Yes, I expect to go to London some day, but at present I have all the knitting I can do at home."

THE ACTORS' FUND BENEFIT.

For the Actors' Fund benefit which will occur at the Knickerbocker Theatre on Dec. 3 the following players have volunteered: John Drew and Maude Adams in a new one-act play, to be given for the first time in America on this occasion; Nat C. Goodwin, with Maxine Elliott and company, in the second act of The Rivals; Madame Viarda, the Polish actress, and her company, and Julia Arthur. Miss Arthur will present Thomas Bailey Aldrich's play, Mercedes, and will furnish scenery, costumes and entire production without expense to the Fund. The chairman, announces that other important features are to be added to this interesting programme.

Doré Davidson invites offers.

GOSSIP.

Ullie Akerstrom has been out five weeks to large business. The company includes: Ward Renaselier, Joseph Dawna, Arthur Evans, J. K. Applebee, Nelson Lewis, Jules Van Cook, J. P. Lester, Charles Baker, A. J. Wild, agent; J. J. Nolan, stage carpenter; Ullie Akerstrom, Minnie DeHaven, Jessie Griswold, Jennie Nichols, and orchestra directed by Professor John Hanson; Gus Bernard, manager.

While at San Francisco, with Under the Red Robe company, Giles Shine was entertained at dinner Oct. 24 on board United States ship *Oregon*. It was the eighth anniversary of the marriage of Lieutenant Eberle. On Oct. 27, Mr. Shine, accompanied by Marie Moore and Earle Eddinger, went to Mare Island Navy Yard and took luncheon on board the United States ship *Monterey* with Commander Charles Adams and his brother officers of the ship.

The Arkansas courts have granted to Edna V. Williams an absolute divorce from William R. Williams, professionally known as John S. Terry.

The Miles Ideal stock company played Damon and Pythias in honor of the K. of P. at Gloucester, Mass., to a packed house. The lodge attended in full uniform.

Mamie Connelly, who has been living at 342 West Fifty-first Street, lost a trunk from the storeroom of the house last week. Detectives Walsh and Ward were employed, and, after implicating Mamie Lawrence, also of 342, in the heft, tracked the trunk to the residence of Robert Ferris, an electrician. A number of costumes were missing, and Miss Lawrence and Ferris and his wife were arrested.

A Hot Old Time made a new record recently for Gilmore's Auditorium, Philadelphia, drawing S. R. O. at the Tuesday matinee for the first time at that house this season.

A man went up to the box-office window of the Columbia Theatre in Boston recently and inquired of the young man in attendance for two 50 cent seats in the "bakenry." The balcony has been often called "balconnia," but "bakenry" is new.

William Elton, the well-known comedian, after the close of his engagement in The Grand Duchess, at the Savoy Theatre, London, will return to New York for the purpose of entering into a comic opera engagement in this country.

James K. Hackett has received on an average eight calls a night after the third act of A Prisoner of Zenda in Philadelphia, and he has several times been called upon to make a speech during the company's engagement there. Mr. Hackett's success in this role has been pronounced.

David Higgins' Southern play, At Piney Ridge, has been received with pronounced favor by the Pittsburg press. It is said to be the best Southern play yet presented there.

The programme of the Bijou Theatre orchestra included selections from Rudolph Aronson's latest waltz, "The Mariquita," when May Irwin made her New York debut last night in The Swell Miss Fitzswell.

Mrs. Packard is engaging for Kate Claxton a new company to present The Two Orphans.

A New Orleans reader has written to contradict the report that Matt and Jules Grau's Opera company had left New Orleans, after wretched business, to be quarantined in a freight car near St. Louis. Clippings from local papers testify to the company's prosperity in New Orleans and disprove the freight car story.

In a suit for $75 damages against Max Bleiman, Robert J. Thomas recovered $25. He played the part of Tom, the operator, and was also assistant stage-manager, when The Southern Romance was produced at the Fifth Avenue Theatre. He received a notice of dismissal without the customary two weeks' notice. Leo Dietrichstein and Thomas Ebert testified in his favor.

C. D. Herrmann, J. M. Fedris, and Louise McElroy have returned to the city, Frederick Warde having closed.

Alexis Gissiko, professionally known as Markham, has retired from the stage and is interested in the publication of a magazine in this city.

Robert Fulgora is billing Sam Morris in both English and German.

The receipts of the Julia Arthur company at the first Saturday evening's performance of A Lady of Quality at Wallack's are said to have been the largest in the history of the house.

May Merrick, formerly of The Two Sisters and Marie Jansen's company, was so badly injured in an electric car collision in Boston recently that she was compelled to go to the City Hospital for treatment.

Charles E. Cook will send out a company to play Sydney Grundy's farce, The Late Mr. Castello, seen last season at the Lyceum. Len B. Sloss will go in advance.

The management of the Academy of Music announces that the present run of The Old Homestead at that house will exceed $60,000 in receipts.

Adolph Perlus and Riesa Stella appeared last Wednesday at the Irving Place Theatre for the first time in America.

Mae Titus, a Newport society girl, will play the lead in the comic opera, The Mouse and the Garter, to be presented in January at the Astoria by the Society of Musical Arts.

Jessie Vanderbilt McNamee, grand-daughter of the late Jacob Vanderbilt, played an original composition upon the piano at an Astoria musicale last Wednesday.

The Strange Adventures of Miss Brown came to trouble in Wheeling, W. Va., last week, when Sydney Cohen, of New York, who claims the piece, had every one in sight arrested. He was in turn jailed, and the complications had not been solved at last accounts.

The benefit for John C. Walsh, announced at the Germania Theatre for to-morrow (Wednesday), has been deferred owing to Mr. Walsh's indisposition.

Hennessy Leroyle has his hands full of benefits for the next two or three weeks. He is to appear at that of the Reading, Pa., Press Club on Nov. 24, and in the same week at the benefit of the attaches of the Opera House in Mt. Carmel, Pa., and for the Traveling Men's Association of Eastern Pennsylvania.

Louise Hepner and Dorothy Usner each brought suit last week for $25,000 damages against the proprietors of Shanley's restaurant in this city, claiming that they were unjustly and discourteously excluded from the restaurant upon a recent evening.

A benefit for the New York Infirmary for Women and Children will be given at the Knickerbocker Theatre on Dec. 10 by the students of the Women's Medical College and others.

The Matinee Girl takes it all back about the pronunciation of the word "sanitorium," which she criticised a week or two ago when she heard the people in the cast of What Happened to Jones call it that way at the Bijou Theatre.

If there was only a check in every letter which I have received since that fatal day when I wrote about it I would now be able to retire for the rest of my life to a country house on the Hudson, with Florida in March and Newport during the Summer, when I wasn't on my yacht.

From every part of the country—North—East—South and West—these gentle reminders have come. Only Europe and the Poles are yet to be heard from. Evidently people read THE MIRROR all over the place. And they do love to call one down when one stumbles.

I suppose, now, that I ought not have said so in the first place. Well, I'm sorry. I'll never do it again.

But cheer up, Old Girl! Don't you care! They make mistakes sometimes themselves.

When little Cleo Merode went home last week there was hardly a quiver on the Rialto. She took her dog and her mother and her bandeaux and her famous wriggle with her, I believe.

And the army of press representatives who met her with merry jest and with song, and put pieces in the papers about her when she arrived—where were they?

Why, over in Long Island City, doing the Nack-Thorn trial, of course. And in a week it will be the Horse Show—and then what?

Poor little Cleo! In your simple, artless French way you thought it meant that we Americans really cared for you. Oh, la—la—la—la!

We have such a nice little way with us on our newspapers in New York. It's a mistake to let our heads expand even a teenty-weenty bit over anything they say about us.

And, by the way, one of the papers—the *Journal*—has taken a flock of carrier pigeons on its staff.

It's a shame to see how those birds work. I met one of them in Perry's the other day having some seed and calisaya and cocoa.

"Hello!" I said, "who are you with now?"

"I'm with the *Journal* now," he said, flapping his wings; "but say"—and he sank his voice to a whisper—"I'll be glad when this trial is over. I'm getting altogether too fly, even if I am a bird. And the details of the case are so unpleasant that I carry the sketches over to New York with rubber gloves."

Have you thought how soon Thanksgiving will be here? Are you thankful? If so, how often?

If you are like the Matinee Girl, you are just glad that you're alive, that's all.

Every one thinks I'm rich, but s-h-h—I'm not, really. I've given up the brougham during the last few months and keep my gems in the refrigerator to keep them from running together.

But still its good to live, isn't it? To scent the clear, cool breezes of morning cavorting through the flat when the janitor hasn't turned on the steam heat—to hear the patter on the roof of a Broadway cable car going up to Harlem when there are still five blocks to walk and one's umbrella is at home in the Tokanabai stand not doing a thing!

Yes, life is sweet, there is no mistake about that, whether we have to spend Thanksgiving in a car that is carrying us across the country to some one-night stand, where we know the audience will cry where it ought to laugh and smile when it ought to weep. It will be Thanksgiving, just the same.

The Matinee Girl in her own secret heart of hearts doesn't believe that old gag about the Puritan Fathers instituting the day in the way you read in the histories.

I will tell you the true story. It was like this: It was a bleak, chill day in November (that's a good line, isn't it?) when two Puritans met on the rock-bound coast of New England and looked across the surging waters.

They were young and healthy, and things were mighty dull. All the saloons were closed.

"Got a cigarette?" asked one.

"Nit!" said the other.

"Well, let's invent some way to pass the time, old man?"

"All right; what'll it be?"

The first young man thought a while, and then he picked a yellow flower that was growing there among the rocks as though on purpose.

"You wear that," he said to the other fellow, "you are Princeton."

Then he reached up and took a little blue cloud that hung in the sky (the clouds were low that day), and he pinned it to his coat.

"I'm Yale," he said, just like that.

Then he marked off two goals, and he got a pumpkin that was growing nearby, and he said:

"Now, I am going to kick it over your side, and you must try to get it away from me and—"

"I beg your pardon," said the other—"allow me to call your attention to a slight mistake—*I* am the one who is going to kick it—just watch me!"

Then they tussled for that pumpkin. They walked all over each other, and rolled around on the rocks until the dinner-bell rang.

Then they fell on their knees. "This day will forever more be dedicated to the Game of Football," they said.

And it has. And the Matinee Girl is going to see this year's game if she has to walk all the way to New Haven. And may the best side win!

THE MATINEE GIRL.

THE CRITERION INDEPENDENT THEATRE.

The Criterion Independent Theatre, promoted by the publisher of the *Criterion*, will make its initial production on Thursday afternoon at Hoyt's Theatre, presenting for the first time in this country Ibsen's latest drama, John Gabriel Borkman. The cast will include E. J. Henley, John Blair, Albert Bruning, Maude Banks, Ann Warrington, Madeleine Bouton or Marie Vallean, Dorothy Usner, and Edith Athelstane. E. J. Henley will direct the stage, and Nahan Franko will conduct a double string quartette which will furnish incidental music.

Laura Keene's Biography for sale everywhere "It is intensely interesting."—*St. Paul Dispatch*.

IN OTHER CITIES.

BROOKLYN.

SATURDAY, Nov. 13.

The bad weather that ushered in the various openings on Monday night seems to have acted as a hoodoo the whole week, which, in its entirety, may be put down as an "off one" at nearly every place in town. The best receipts have been those at the Montauk, where E. S. Willard has devoted his final week to a new version of Martin Chuzzlewit, here known as Tom Pinch. The title-role, charmingly rendered by Mr. Willard, backed with a splendid assumption of Pecksniff by Verner Clarges, the satisfactory Mark Tapley of Bromley Davenport, a clever delineation of Chuzzlewit by J. G. Taylor, and a perfect portrayal of the daughters Charity and Mercy by the Misses Van Buren and Knight, made an unusually acceptable whole, which not only delighted those present, but would have amply served for triple the number of representations accorded it. Wednesday night was devoted to The Rogue's Comedy. Thursday witnessed a repetition of John Needham's Double, which will again be acted on Saturday night. Friday evening and Saturday afternoon was taken up with Mr. Willard's first local appearances as David Garrick. This drama, as well as Tom Pinch, was preceded by a short play called A Domestic Revolution, illustrative of the Reign of Terror. In Town follows for a fortnight.

Effie Shannon and Herbert Kelcey have exhibited A Coat of Many Colors to well pleased assemblages at the Amphion. The presentation has been an exact duplicate of that at the Montauk, with the exception of Burr McIntosh, who has been replaced by David Torrence. The attention to detail with which Mrs. Ryley's interesting comedy has been presented by Manager Samuel F. Kingston, even in one-night stands, is deserving of praise. The writer happened to see a performance of it at Saratoga on Oct. 5 and noted that the stage was as carefully set and every piece of property as much in evidence as during its presentation at Wallack's. Manager Lee Ottolenqui next offers The Fatal Card, as rendered by the Park Theatre stock.

Though the Lilliputians have never failed to crowd any house to the doors in which they may appear over in the Eastern District, for some occult reason they do not seem to prosper in a like degree when filling a downtown date. Their current week in The Fair at Midgettown has consequently not been prolific of large business at the Columbia, where Manager Harry Mann follows them with the Lyceum Stock in a repertoire.

The Sporting Duchess has been given to the capacity of the Gayety at every performance of the week, including the three matinees as well. The great cast has undoubtedly been accountable to a certain extent for this state of affairs. The play has been received, however, by the majority of those present with the interest given as a rule only to novelties. With this engagement ends the stay of Rose Coghlan in the title-role, the part being next assumed by Mrs. Boucicault. Manager Bennett Wilson's following offering is The Girl I Left Behind me.

The Fatal Card has been put on in excellent shape at the Park, and rendered by the regular stock in a manner bearing more than favorable comparison with its original presentation. So far as the portrayal of Margaret Marable by Henrietta Crossman is concerned, it is speaking well within bounds to say that her delineation of it has proven immeasurably superior to that of all her predecessors. At the afternoon and evening performances of Monday, the striking innovation of throwing open every portion of the house unreserved, allowing first come to have first choice, was introduced. Beginning with Tuesday, however, the old order of reserved seats was resumed, and the matter of an unrestricted choice confined to the balcony. Billy Barry and The Rising Generation hold forth here during the week that the house stock are domiciled over at the Amphion.

James J. Corbett has shown A Naval Cadet at the Grand Opera House to a patronage that has exhausted even standing room, not a vacancy being discernible, except an occasional one down among the front rows held at the highest price. The cast is amply competent, the various accessories fully satisfactory, and Mr. Corbett's histrionic abilities decidedly superior to those of many now in pretentious organizations who have had the advantage of long apprenticeship and extended experience. Manager Frank Kihlholz varies a possible monotony by presenting Primrose and West's Minstrels on Monday.

Down in Dixie, though frequently seen at the Bijou, has by no means exhausted its welcome, judging from the goodly "take" garnered in at the box-office. It is attractive in more ways than one, and offers enjoyment to a large diversity of tastes. Manager Harry C. Kennedy next has a fortnight's booking, somewhat of a rarity here, of Chauncey Olcott in Sweet Inniscarra.

Marcella Sembrich made her first appearance at the Academy of Music on Tuesday night since the first season of Abbey opera at the Metropolitan, in 1982-83. An audience somewhat meagre in size enjoyed one of the most delightful exhibitions of song heard in this notable old house for many a day. It is to be hoped that she may reappear here under conditions more favorable, and with consequent brighter financial results.

The Russell Brothers have again been in evidence as the principal feature at Hyde and Behman's. Their old act of The Two Irish Servant Girls continues to hold popular favor, but should be replaced with something newer. Gifted and inimitable in their way as are the Russells, it should not be difficult for them to devise something fresh that would prove a big winner from the start. Other good features have been Caron and Herbert in their specialty which is the best of its kind; Lizzie B. Raymond in her well-known robust rendition of ballads and "coon" songs; Drummond Staley and Belle Birbeck in their familiar turn; John and Harry Dillon in a song and dance specialty; Montgomery and Stone, comedians; the Fremonts as an east side couple, and Herr Grais with his trained donkey and baboon. Manager Henry W. Behman's next underline is Harry Williams' Own co.

Always on Time has proven to be well suited to the tastes of the patronage found at the American, where On the Bowery will be next exploited.

The attendance at the Lyceum has reveled in something to its liking, called The Dago, or the Slave of the Harp. Manager Frey's people will next support Sadie Russon as the star feature in A Kentucky Girl.

Vanity Fair as seen at the Star proved to be much more pretentious in the way of scenery and effects, coupled with commendable specialties, than those generally touring the cheap priced variety houses. Manager William L. Bissell will next have the London Gaiety Girls.

The Empire has had its customary big business to greet the London Gaiety Girls during their stay in Williamsburgh, and who retire in favor of Irwin Brothers' Venetian Burlesquers, another good selection by Manager Barnes.

The Knickerbockers, one of the best troupes of its kind out this season, has turned people away every night over at the Unique, where Manager Frank B. Carr next introduces The Merry Widows.

The Brooklyn Music Hall has had Gertie Harrington, Gracey and Burnett, May Rhea, Low and Rowe, Sidney Grant and Miss Norton in comedietta, Armstrong Brothers, Castellat and Hall, with Gus Williams as its top liner.

The Boston Symphony Society, at their first afternoon concert of the season in the Academy of Music on Friday, introduced Marion Titus as soprano. At the second concert, this Saturday night, Rafael Joseffy will be the piano soloist.—Billy Barry retires from the Park Theatre Stock this Saturday. His resignation has been foreshadowed for some time. Mr. Barry, who loves his ease and has always been a proverbially slow study, has put in an amount of work during the last two months that for him was simply prodigious. With two performances every day, and a daily morning rehearsal besides, in getting up the next week's play, he has left but scant opportunity for the enjoyment of the good things of life; hence his determination to embark once again upon the field of stardom, in which all his friends join to wish him *bon voyage*.—At the Montauk, beginning on Friday night, it was found necessary to place the orchestra underneath the stage, so great was the crush to see Mr. Willard's David Garrick, which was voted to be, without exception, the finest presentation of it in every particular ever seen in Brooklyn. SCHENCK COOPER.

SAN FRANCISCO.

The much advertised season of grand opera opened at the California Theatre 2, and the co. will be with us for some time. The operas presented during the first week were La Gioconda, Masked Ball, Cavalleria Rusticana, Pagliacci, Trovatore, and La Bohème. La Gioconda, which was selected for the first performance, served particularly to show the strength of the co. This work has become a great favorite with music lovers in San Francisco, and it is certain that the co. from the land of the South enthused into it the true spirit of Italian opera. The co. contains no particularly brilliant stars of the first magnitude, but its work as a whole is most satisfactory, and is always artistic. Possibly the credit for this belongs largely to Sig. Pietro Vallini, who handles the orchestra, chorus, and principals with the hand of a master. Merely to watch his perfect control of his subordinates is instructive, and the results achieved show how perfect his art and how excellent his taste. For the baritone role of Barnaba Sig. Francescone was substituted for Cioni, and he sustained the part with considerable force and ability throughout. Signorita Mazzi had the title-role, and though she opened somewhat weakly she improved as the evening progressed. Adelina Fantoni, with a clear and excellently trained voice, was a success from the beginning. A young man with a clear vibrant tenor voice is Sig. Guiseppa Agnostini. The quality of his voice is most excellent, though it shows an absence of culture, as does his singing a lack of method.

In Cavalleria Rusticana the soprano, Montanari, added to the reputation which she made in The Masked Ball. Pagliacci brought out members of the co. whom we have not yet seen. The chief baritone, Cioni, in his character of Tonio, sang the beautiful prologue splendidly. He has a fine voice, save for an occasional disagreeable tremolo. Francesco Collenz, the leading tenor, sang the part of Canio excellently through ut. His solo at the close of the first act was particularly fine.

Judging from the size of the co., Lost, Strayed or Stolen must be about as expensive to transport as any of the comic operas that have come to us from out of the East. This opera opened at the Baldwin 1 to continue for two weeks. Charles Dickson is the easy and natural light comedian which we always expect him to be, and he fills the part of Bidart, the florist, with a quiet humor which renders it most attractive in spite of the absence of a singing voice. Lucius Henderson gives a notably effective performance of the part of a wild Cuban. The rest of the male parts are satisfactorily filled. Mabel Bouton as Francoise the French maid is deserving of particular mention. She gives us a piquant, Frenchy bit of acting, and her dancing is so exceedingly graceful and pretty as to be the subject of at least one encore every night. Anna O'Keefe makes much of the third act, and has become very popular with her audiences.

At the Columbia 1-7 Madame Adelaide Herrmann and co. have been the attraction. Leon Herrmann, an abridged edition of Herrmann the Great, may well lay claim to being heir to his great uncle, and while his cunning falls somewhat short of the marvelous dexterity of his relative, still his prestidigitations are mystifying enough to be most satisfactory. Madame Herrmann is a special feature in the show and whose dances and color creations are as beautiful as those of Loie Fuller. The programme is an attractive one, and the audience on the opening night, which was a benefit to the Woman's Exchange, was, of course, enormous, and in addition was satisfactorily enthusiastic. Business has been good throughout the week.

The Henschels have given three concerts this week, and their drawing power seems only to be limited by the size of the hall in which they give their charming parlor recitals. Their success has been really remarkable when it is considered that they cater only to the most cultured musical taste. Possibly some of the credit for this is due to R. S. Copeley, their efficient manager, who has become very popular during his brief stay here. Their last recital will be given at the California Theatre 7.

The Highest Bidder has been playing to fairly good houses at the Alcazar 1-7. Wright Huntington fits well into the part of Jack Hammerton, made famous by Sothern. Gertrude Foster as Rose Thornhill is very dramatic and stagey at times, and is too intense in her comedy bits. Wallace Shaw interprets the part of Bonham Cheviot in a thoroughly artistic manner, and is entitled to much praise for his clever acting. Mrs. F. M. Bates is deserving of particular mention for her impersonation of the part of Mrs. Lacy. The rest of the cast is acceptably filled. The Ugly Duckling 8-14.

Joseph Clifton's melodrama, ——, has drawn large audiences at Morosco's 1-7. W. H. Pascoe in the triple title-role has an opportunity to show his versatility, and is entitled to great praise for his careful impersonation of these characters. John Nicholson wins much applause for his villainy in the part of Frank La Varge. Fred Butler as Poker Jim has another opportunity to show his cleverness as a character actor, and the remainder of the male roles are well filled. Maud Edna Hall as Mlle. La Rosa is a trifle too stagey at times, but taken altogether her performance is a good one. Lorena Atwood and Mamie Holden have but small parts, which are satisfactorily filled. The scenic features in this play are very elaborate, and a great deal of praise is due the management for the careful and effective manner in which all of the plays at this house are staged. The Lost Paradise 8-14.

At the Tivoli The Geisha is in its third week, and judging from the enormous demand for seats will continue for some time to come. There is a charm about this little opera which, together with the individual clever impersonations of the various characters and the elaborate and picturesque costumes and scenery, impels more than one attendance. Rip Van Winkle is in preparation, to be followed by an elaborate production of Mother Goose as the Christmas spectacle.

On the evening of 3 a dinner was given by George E. Lask to Charles Dickson, Arthur Dunn, Henry Clay Blaney, and Melville Stolz, the occasion being a farewell to the latter gentleman, who is about to depart for the East.

There has been great excitement in the Frawley co. owing to the discharge of Gladys Wallis from that organization. The reasons given by Mr. Frawley for this action are that Miss Wallis refused to obey instructions, was continually late at rehearsals, and many other acts of insubordination are alleged. Miss Wallis rushed into print, and the papers have contained columns of her relation of the alleged inside history of this well-known stock co. Miss Wallis is very unkind, and accuses Mr. Frawley of being a martinet, and makes many other uncharitable accusations. She swears vengeance, and threatens a law suit for breach of contract, so we may expect to hear more of this merry war.

W. W. KAUFMAN.

MILWAUKEE.

Stange and Edwards' Opera, Madeleine, or The Magic Kiss, was presented at the Davidson 4 to a small house. The music is pleasing, and the plot a diverting one. Hilda Hollins, though suffering from a severe cold, filled the title-role very creditably. Arthur Donaldson as Baron De Grimm acted well and displayed a good voice. Frank Deshon as Gourmet was very amusing. George Lyding possesses a fine tenor voice, and sang most effectively as François. Helen Harrington, Rose Parker, Cecil Lorraine, Frank Moulin, and C. J. Campbell were fair. The choruses were especially well rendered, and the costuming and scenery appropriate. Business improved before the engagement closed. Marie Jansen and Frank Tannehill, Jr., appeared in The Nancy Hanks 7 for two performances only. The attendance at the matinee was small, but the evening brought better results. The co. is excellent in every respect, and the comedy received a splendid presentation. Marie Jansen as Pearl Dodo made a great hit, both through her acting, and with her songs, and Frank Tannehill repeated former successes in the role of Chandos. Harry Beresford played the Marquis de la Rochelle excellently. In her rendition of Zona Grace Hopkins demonstrated cleverness and talent, and most satisfactory work was done by Mrs. F. A. Tannehill, Jessie Bradbury, Julie Kingsley, Clayton White, and F. W. Caldwell. Henry Miller in Heartsease opened a week's engagement 8. Christopher, Jr., follows 14-17. House dark 18-20.

Over 3,500 people paid admission at the Alhambra 7 to see Hanlon's Superba. The house was packed, and many others were turned away. The production itself is as great as ever, new scenery and mechanical apparatus having been provided, and the performance is replete with startling effects. Charles Guyer is the chief funmaker, and his extraordinary antics kept the audience in continual laughter. Sarony Lambert adds his share of comicalities. Nellie Daly is a very graceful dancer. One of the most taking features was the wonderful whistling of Louise Truax. The Brothers Rossi made a big hit with their extraordinary act. The ballets were admirably executed, and the entire performance gave unbounded satisfaction. There was no increase in the Alhambra's usual prices for this attraction, and the advance sale touched the high-water mark. Next week a vaudeville bill will be presented, consisting of Isabelle Urquhart, Wilmer and Vincent, The DeFillippis, Eckert and Berg, Millie Turner, S. W. Harrington, Allen and Delmain, Sartelle and Sherbie, and K. Satsuma.

Flo Irwin in The Widow Jones is drawing good houses at the Bijou this week. Miss Irwin is surrounded by an excellent co., and in their capable hands the farce-comedy was well presented and favorably received. As the Widow Jones Miss Irwin displays a keen sense of humor and enters into the spirit of the piece with great vim. Ada Lewis as Felicity Jones gives a very clever rendition and earned a large share of the applause. H. Daniel Kelly adds much to the success of the performance by his amusing impersonation of McCarthy. Hattie Walters won admiration for her capable work. Annie Martell, Walter Hawley, George W. Barnum, and Horace Newman all do well, and the rest of the co. add their quota to the performance. Some good singing and dancing form a pleasing feature. Next week The Electrician.

A large and fashionable audience assembled at the Pabst Theatre 9 to hear the first of the series of Thomas' Orchestra Concerts, to be held during the season. The soloist was Madame Nordica. The stock co. are presenting Eine Tolle Nacht (A Wild Night) during this week.

Treasurer Mort Singer, of the Bijou, prides himself on a novelty in the shape of an illuminated seat plan of the house, designed by Harry Mixer, of the same theatre. It is a good idea, and will doubtless be adopted elsewhere. C. L. N. NORRIE.

BUFFALO.

Willie Collier in The Man from Mexico drew big houses at the Star 4-6. The farce was presented by a capable co., and the many bright lines were thoroughly appreciated. Mr. Collier was very amusing, particularly in the prison scene. Dan Mason scored a hit as Schmidt, the German poet. Louise Allen executed a very pretty dance. May Irwin, with innumerable gowns and many brand new coon songs, did a good business 8-10. Miss Irwin sang her songs as only she can sing them, and was called back again and again. Ignacio Martinetti won much applause by his eccentric dancing. Joseph M. Sparks was excellent as O'Donovan Dugan, and Julia Baird looked charming as Marie. The Highwayman 11-13. Sol Smith Russell in repertoire 15-20.

Music Hall reopened 4 with The Tutor. It is the opinion of many of the patrons that the stock co. appeared to better advantage in this comedy than in anything so far produced. In the Rev. Mr. Dawson, Harry Saint Maur had a part that suited him admirably, and his fine comedy work left nothing to be desired. Henry M. Pitt was excellent as Mr. Birkett, and Frederic Conger was satisfactory as Dolly. Albertus and Bertram and Wilbur Mack were the best features of the vaudeville portion of the bill. Business big.

Frank Bush and Chuck Connors are packing the Lyceum 8-13 in On the Bowery. Frank Bush has his usual number of stories, and as the sidewalk merchant tells them in his best vein. The absence of Steve Brodie in the cast is not seriously felt. Next attraction, Russell Brothers' co. This house is assured of a steady patronage, no matter what the attraction may be.

The stock co. at Music Hall is giving a splendid presentation of The District Attorney 8-13. The drama is a strictly American play of modern times, and is replete with strong scenes and bright lines. Robert Drouet made his first appearance as leading man with the co. and scored a distinct success. As John Stratton, his acting was quiet, yet forcible, and he interpreted the part splendidly. Harry Saint Maur, Frederic Conger, and Frances Drake deserve mention. Lew Dockstader proved himself to be the "mightiest minstrel of them all." He has a budget of new jokes and coon songs. Others on the vaudeville bill were Alice Raymond, John Kurkamp, and the Partellos. Next week The Banker's Daughter.

One of the attractions at the Lyceum this week, equaling even the famous Chuck Connors, is Second Mate LaForce, of the ill-fated vessel *Idaho*. LaForce is one of the two survivors of the wreck, and his appearance was the signal for showering of coin on the stage. C. J. Whitney, of Detroit, was in town last week on business connected with the various theatres in which he is interested. Seats for the Buffalo Symphony Orchestra concerts have been put on sale, and the demand for them has been as large as at any time in the history of the orchestra. The first concert will be given at Music Hall 18. Members of the Kismet Opera co. spent Sunday in town. Business is reported to be fair. Billy Sellery, of the In Gay New York co., writes me a sorrowful letter from Cripple Creek, Col., in which he says that he fully expects to be shot when he sings his Cripple Creek Bandit song at night. Ray Comstock, of the Star Theatre executive staff, is exceedingly popular with the patrons of that house. Victor Herbert and his band give a concert at Music Hall 14. The Casino will reopen 11 for one night with an athletic contest. Manager Salisbury has introduced a new scale of prices at Music Hall, the best seats now selling at 50 cents. He has placed tickets for sale at the leading mercantile houses throughout the city. Tom Farron has left for New York, where he opens at the Pleasure Palace 15. Anthony Hope will give readings at Music Hall 24. A picture of Pat Reilly, which was displayed in a window in the Ellicott Square, has been stolen. Pat has offered a reward of $5 for its return and says that he will ask but one question of the thief: "Why?"

REYNOLD WOLF.

DENVER.

The stock co. at the Broadway Theatre 31-6 has been delightfully interpreting The Lottery of Love for the edification of large audiences. The comedy was admirably cast, and served to emphasize the versatility of the leading members of the stock co., who handled their respective roles admirably. Perhaps the most pronounced hit was made by Louise Mackintosh, whose Mrs. Zenobia Sherramy was a distinctive characterization capitally conceived and equally well acted. It was absolutely unconventional, and the public was unstinted in its approval of Miss Mackintosh's good work. Eugene Ormonde played Adolphus Doubledot with true comedy spirit and to excellent effect. Charles Bowser's Captain Merrimac was exceedingly well done, and Miss Otis and Miss Radcliffe were charming and interesting as Diana and Jo. Mr. Wyngate's Tom Dangerfield was brightly acted, while Mr. Graham's Benjamin Buttercorn was most meritorious. The Home Secretary 7-14.

My Friend from India comes to the Tabor 7-14 and will serve to introduce several Denver favorites, notably John B. Maher and Frederic Bond.

The Schemer, a farce-comedy, was presented by a locally organized company of professionals at the Lyceum 31, 1 to indifferent business. The Heart of Chicago 14.

Alone in London has proven a successful opening at the Orpheum 1-7, having drawn good business. The stock co. appeared to better advantage than in some of the prior productions. H. Percy Meldon, Walter W. Craig, Wallace Hopper, R. E. Bell, Nellie Diamond, and Nettie Abbott were favorably received. Week of 7 the Orpheum co. will produce Charles Ulrich's Spectacular three-act Chinese play, A Celestial Maiden.

Joe Newman has just completed arrangements for the publication of twelve of his latest songs. During his recent engagement here Manager Dunne, of A Milk White Flag co., secured from Mr. Newman an exceedingly clever song written by Mr. Newman this Summer, and entitled "Why I Wear These Medals," which will be sung by Miss Mary Marble, the clever soubrette of A Milk White Flag.

F. E. CARSTARPHEN.

CLEVELAND.

The Heart of Maryland was presented at the Opera House 8-13 with Mrs. Leslie Carter, assisted by Frank Mordaunt, James E. Wilson, and others. James O'Neill 15-17. The Bostonians 18-20.

At the Lyceum, Cleveland's favorite magician, Kellar, with his accomplished wife, played to big houses 8-13. Hanlon's Superbs 15-20. Northern Lights was the attraction at the Cleveland 8-13. John W. Isham's Octoroons 15 and 17, and The Privateer 18-20.

WILLIAM CRASTON.

JERSEY CITY.

The Cherry Pickers was presented at the Academy of Music 8-13 to big business. It was a really fine performance, and the enthusiasm manifested by the audience was not to be wondered at. The play is splendidly mounted and the acting good. Robert T. Haines is an excellent leading man. Ralph Delmore, always a good actor, was roundly hissed for his villainous work. R. V. Ferguson has the comedy, and is an artist in that line. Edward Poland as the Afghan spy had but one scene, and it was a strong one. Lorraine Dieux, the leading lady, invested her part with a sweetness and depth of feeling that was pleasing to see, and won her audience at once. Jennie Satterlee was the star, in the part of the Irish widow, and her work was legitimate and artistic. Gertrude Dawes was also clever in her part of Rada. The costuming was neat and attractive. James A. Herne in Shore Acres 15-20. Donnelly and Girard in The Geezer 22-27.

Manager Augustus Pitou and Author Joseph Arthur were guests of Manager Frank E. Henderson at the Academy of Music 8.

Anthony Hope, the novelist and reader, will appear at Hasbrouck Hall 18.

Manager Pierce Jarvis, of the Novelty Theatre, Brooklyn, is booking the time of the Chain of Destiny co.

Manager H. P. Soulier, of the Lyric Theatre, Hoboken, is now a full-fledged member of Hoboken Lodge of Elks, and has tendered the use of his house for the annual memorial services Dec. 5.

James A. Herne will give only one matinee at the Academy of Music during his engagement there 15-20.

Alexander Schlesinger, a former newspaper editor of this city, has written a one-act farce, The Sensation of the Day, which was produced here in German 7 by Franz Kierschner's German co., and scored a success.

Manager Frank E. Henderson, of the Academy of Music, has released Andrew Mack from his date at that house 29-Dec. 4 in order to permit Mr. Mack to open at the Fourteenth Street Theatre, New York, on that date for a run. Mr. Mack will appear here later in the season.

Jersey City Lodge of Elks has appointed its Memorial Committee for Dec. 5.

WALTER C. SMITH.

OMAHA.

At Boyd's Theatre W. H. Crane opened for two nights and a matinee 3 in A Virginia Courtship, and this well-known comedian never created a better impression on our local stage. The environment of this piece has much to do with the success of the production, and Mr. Crane has had the happy faculty of surrounding himself with a coterie of players who work in perfect harmony. Annie Irish in particular pleased all with her bright humor and looked charming in the quaint gowns of the style of 1812. His Wife's Father was given at the matinee, and A Fool of Fortune closed the engagement. Julia Marlowe opened her annual engagement of four nights 8 in For Bonnie Prince Charlie. Miss Marlowe seems to have a preference for pathetic plays, and For Bonnie Prince Charlie is no exception to the rule, despite its cheerful sounding title. The star in the role of the unfortunate self-sacrificing follower of a lost cause was excellent. Dodson L. Mitchell as Angus, the blind beggar, was particularly powerful. The other parts were of secondary importance, but are acceptably filled by a co. which, with the exception of the female parts, is unusually strong. Romeo and Juliet and Ingomar closed the engagement, which was very profitable.

At the Creighton the romantic actor, R. B. Mantell, opened a three-night engagement 5 to a good house in A Secret Warrant. Mr. Mantell gives a finished performance of the part of Louis, the gallant captain: Harry Keenan is equally good as De Varennes, and Charlotte Behrens is excellent as Marguerite. The remainder of the co. is fair. The A. Y. Pearson Stock co. opened for a week 8 to a large and pleased audience. The White Squadron was the opening bill and was decidedly well staged, and the characters acceptably filled by a co. that is much above the usual run of low-priced attractions. The repertoire includes Police Patrol, The Land of the Midnight Sun, The Midnight Alarm, The District Fair, and She.

Managers Paxton and Burgess' offerings for the immediate future are: At the Boyd, The Isle of Champagne 14-17. Captain Impudence 21-22, Field's Minstrels 24, 25; and at the Creighton, The Woman in Black 14-16, My Friend from India 19-21, The Last Stroke 23, 24, Robert Fitzsimmons 28-Dec. 1.

Your correspondent had a pleasant chat with M. W. Hanley, manager of R. B. Mantell, and he reports business as quite satisfactory, and sends his regards.

Julia Marlowe is in great favor in Omaha social circles, and on this visit is being feted even more than usual. JOHN. R. RISGWALT.

DETROIT.

The Prisoner of Zenda was seen 8-10 at the Empire with Howard Gould in Mr. Sothern's old part. It deserves to be ranked among the very best of the plays brought before the public in recent years. It is strong, picturesque, forcible, fascinating; it has a humor on the one hand, and again, in the renunciation of the lovers, it almost touches the sublime. There is one thing, however, which could be spared, and that is the prologue. It should be cut. Howard Gould's Rudolph, while perhaps not quite so impressive and imaginative a work as that of Mr. Sothern, is remarkably well done and stands a fair comparison. Princess Flavia is played by Fanchon Campbell in an entirely adequate manner. R. F. McClannin as Colonel Sapt gave a splendid performance. Others in the cast who do excellent work are Grace Reals as Antoinette, Robert Elliott as Black Michael, Charles C. Brandt as Fritz, and John L. Weber as Hentzau. Roland Reed will open a three-night engagement 11. He will be seen in his new play, A Man of Ideas, two evenings and at the Saturday matinee. Saturday evening he will give us a revival of The Wrong Mr. Wright.

Roland Reed, Isadore Rush, and other members of his co. were in the city 7 and occupied a box at the Lyceum on that evening at the opening performance of The Privateer. The engagement of The Privateer is for 7-13. Jack and the Beanstalk 14.

Humanity, which was seen here last season, is at Whitney's 7-13. It belongs to the class of plays which take best at the popular theatres, and it also belongs to the best of that class, for although it is written on the old threadbare lines, it contains nothing that is not wholesome and affords good entertainment. Next week, Fallen Among Thieves.

Rider's Night Owls are at the Capitol Square 7-13. The title of the piece which is supposed to be put on is Punch, a burlesque, but this, of course, is simply an apology for the introduction of the specialties.

Wonderland has a good programme 7-13, on which the biggest attraction is Mrs. George S. Knight, who plays The Circus Rider. Dora Wiley is also winning laurels there. Pearl Keyes, Nellis, Barnes, and Sisson are other names on this week's bill, and they are all good. KIMBAL.

LOUISVILLE.

Secret Service was at Macauley's 8-10. Never Again will fill out the week.

Go-Won-Go Mohawk in her picturesque Indian play proved a drawing card at the Avenue, good business showing at each of the performances 7-13. A really interesting entertainment of an unusual kind was presented. The Prodigal Father 14-20.

The Meffert co. changed its bill 8 to Jane, with Esther Lyons in the title-role and Oscar Eagle as William. Messrs. Day, Reynolds, and Miss Ingram had well-fitting parts.

Otis Skinner paid Louisville a flying visit 3. A. L. Wilbur was also one of the visitors of the week. He states that he will not bring his organization to Louisville this season. Frank E. Hadley, mentioned in the daily papers as an actor, was arrested here 7 and taken back to Nashville on a charge of grand larceny.

The German co. which will give a series of five Sunday performances at Macauley's during the Winter inaugurated season 7, drawing out a fine audience of the best class of Louisville's German citizens.

As stated in former letter the recent election was significantly interesting to Louisville theatrical

managers. James B. Camp was elected City Tax Receiver and Colonel J. H. Whallen is mentioned for the position of Chief of Police, although he denies that he is seeking any office. Colonel H. M. McNutt, of Phœnix Hill Park, is also prominently mentioned for a position on the Board of Public Safety.

Grand Exalted Ruler Meade Detweiler of the Elks will be present at the memorial services of Louisville Lodge of Sorrow Dec. 5. It is considered a marked compliment to the local lodge that this invitation was accepted. CHARLES D. CLARKE.

KANSAS CITY.

Edwin Milton Royle's play, Captain Impudence, made a decided hit on its first presentation at the Coates Opera House 8-13. It is a thoroughly interesting and amusing combination of comedy and pathos, with considerable military effect, but not enough of the latter to make it a formidable military drama. It was thoroughly entertaining, and received with much applause by the good audiences that witnessed it. The lines are clever and bright, and in the second act the excitement was intense throughout. The cast was excellent. Mr. Royle playing the title-role most effectively. Selena Fetter Royle, in the picturesque character of Jovita, the Mexican girl, also gave a strong and interesting portrayal. Old Jim, a negro character part, was finely played by Thaddeus Shine. Mamie Dupont, a clever little ingenue, also gave a delightful performance, and the balance of the co. was excellent. Julia Marlowe 15-20.

The Woman in Black, a melodrama of city life, which has been compiled in a clever manner by H. Grattan Donnelly, interested and excited good-sized audiences at the Grand Opera House 7-13. Among the characters were a millionaire politician, and several other politicians not so rich, a poor but honest hero, a vaudeville queen with an honest heart, and the woman in black herself, who is a hypnotist and fortune teller. They were all played by clever and competent actors, including James Lackaye, Walter Walker, Clara Emory, Delia Stacy, Helen Blythe, Mildred St. Pierre, and others. Bob Fitzsimmons 14-20.

The Woodward stock co. at the Auditorium presented Forgiven in a fine and effective manner 7-10, and The Black Flag 11-13. The specialties introduced consisted of the three Franklin Sisters, the cinematographs, the Rackett Brothers, and the Omne Japanese Troupe. Business as heretofore was immense.

The Ninth Street Opera House was dark 8-13. McGinty the Sport 14-20.

The Philharmonic Orchestra drew a packed house to its concert at the Academy of Music 7. The Symphony Orchestra gave its first concert of the season at the Coates Opera House 5, and it proved an artistic success, and was largely attended.

FRANK B. WILCOX.

MINNEAPOLIS.

At the Metropolitan Opera House Stange and Edwards' tuneful opera, Madeleine, or The Magic Kiss, was given 7-10, opening to a fair-sized audience despite the inclemency of the weather, and scoring an emphatic hit. Frank Deshon, who, by the way, is quite a favorite with local theatregoers, appeared as Dr. Gourmet and made a very favorable impression. Arthur Donaldson was seen as Baron De Grimm to marked advantage. Hilda Hollins caught the house as Madeleine, a part to which her engaging personality is well adapted. Helen Harrington made an exceedingly clever Matrimonial Mary. The others were equal to the requirements of their respective roles. Chorus strong and costumes and stage settings more than ordinarily handsome. The Mysterious Mr. Bugle 11-13.

At the Bijou Opera House those prime favorites, Matthews and Bulger, opened for a week 7 to S. R. O. and scored their customary emphatic hit. The co. is substantially the same as in the past season. The stars were irresistibly funny and kept the house in continual laughter. Alice Montague, J. R. West, and Jane Whitbeck contributed taking specialties. A Milk White Flag 14-20.

The Minneapolis Lodge of Elks, No. 44, gave the first ladies' social of the season 11 at the lodge parlors. The programme included vocal selections by Clara Williams and Mrs. Frank Waterman; fencing bouts by lady pupils of Professor Mautho, selections by the Apollo Mandolin Trio, and the Masonic Quartette and entertaining specialties by members of The Mysterious Mr. Bugle and the Gay Coney Island cos.

The first concert of the Philharmonic Club will be given at the Lyceum Theatre 21. The Club will be assisted by Mrs. Genevieve Clark Wilson, soprano, of Chicago; Glenn P. Hall, tenor, also of Chicago, and Clarence E. Hay, baritone, of Boston.

The North Star Lyceum Bureau, under the management of Charles R. Barry, is the latest local candidate for popular favor. Several entertainers of local reputation, as well as others of national fame, are connected with the new enterprise.

F. C. CAMPBELL.

PROVIDENCE.

Cissy Fitzgerald and The Foundling opened a half week's engagement at the Providence Opera House 8. This was Cissy's first appearance in Providence, although she had been advertised once before. For the remainder of the week, opening 11, Joseph Murphy held the boards, presenting Shaun Rhue and Kerry Gow. Roland Reed in The Wrong Mr. Wright 15-17. Alabama 18-20.

The Keith management offered another strong attraction at popular prices 8-13, when The Two Little Vagrants was presented. Mildred Holland, Doré Davidson, and Edith Fassett gave splendid performances. James Horne, E. B. Tilton, W. H. Pendergast, Ada Lovick, and Ramie Austin were others in the co. Business very good. For Liberty and Love 15-20.

The second week at the Columbia opened well 8. For the first half of the week Ed Rogers and E. M. Ryan, supported by a good co., presented A Gay New Yorker. The two comedians created considerable merriment, and with the specialties by Nellie Franklin, Ryeford Sisters, and Hyle and Dunn, the entertainment was very enjoyable. Commencing 11 and continuing for the rest of the week Joan Craven headed a co. in Enemies for Life. Katie Rooney in The Girl from Ireland 15-20.

Providence Lodge No. 10, T. M. A., held a meeting evening 7, with President William F. Doolen in the chair. After the regular routine business nominations were made for officers for the ensuing year.

B. F. Keith and his general manager, E. F. Albee, were in the city 12 on a tour of inspection over the Keith circuit. During their brief stay here they were met by a number of personal friends and given a most cordial greeting.

James A. Herne and Franklin Garland, of the Shore Acres co., addressed a large gathering at one of our churches 7. The service was in memory of the late Henry George, a very close friend of Mr. Herne's. HOWARD C. RIPLEY.

ATLANTA.

The Wilbur-Kirwin Opera co. presented The Two Vagabonds, or the Wilbur version of the famous Erminie, to packed houses 4-6. The co. is growing in popularity with each performance. The attendance shows a steady increase, and Managers Fullwood and Sharp have every reason to feel proud of their success. Susie Kirwin sang the part of Francbon, and her bright ways and sweet voice took the audience by storm. As the Marquis de Fiere, Will T. Ellwanger was at his best, his commanding appearance and fine baritone voice showed to a great advantage. Clarence Harvey did, as usual, clever work as Jacques Stron, and was ably assisted by Charles A. Fuller as Robert Macaire. Clayton Ferguson, George Muzzy, and Charles Vaughn were all very clever and rendered their parts well. Margaret Baxter as Rosalie, Louise Roberts as Princess Pompador, and Maud Poole as Marie sustained their parts well, and the rest of the caste was good. The chorus did some good work in this opera, costumes were grand, scenery tasteful.

The bill 8-10 was The Royal Middy. It was the first time Atlanta had had the pleasure of hearing this pretty and very tuneful opera, and it made one of the best hits of the season. Miss Kirwin as Franchette made herself more popular than ever, and answered several encores. Will T. Ellwanger as Don Januario shared the honors of the evening. Clarence Harvey as Mingo was very amusing. Clayton Ferguson, Charles A. Fuller, Margaret Baxter, Belle Hamilton, and Louise Roberts were all good and deserve mention. A new series of living pictures was shown and pronounced the best of the season. The Bohemian Girl 11-13.

JOHN H. THOMPSON.

GALVESTON.

Punch Robertson's co. closed a week's stay at the Grand 4. The engagement was marked by a succession of large houses and satisfied audiences, and may consequently be recorded as a pronounced success. Al. G. Field's popularity was demonstrated with more than ordinary emphasis 5, all previous records being broken and the audience attracted being the largest in the history of the house. The performance was satisfactory, the musical portion particularly. The Columbia Opera co. (popular prices) dropped in quietly 7, comparatively unheralded, and opened with a matinee, presenting La Mascotte to a fair house. The impression made was such that the evening performance (Said Pasha) was greeted by a big audience. The result was satisfactory in both instances, and as the co. will play several return engagements during the next few weeks it is safe to predict a popular welcome for each visit, provided the acceptable standard established is sustained. Murray and Mack came 8. Return of the Columbia Opera co 9. Thomas W. Keene 10, 11, and Columbia Opera co 12, 13.

The Murray and Mack co. arrived in town a day ahead of booking and attended the Said Pasha performance with seeming pleasure. Al. G. Field and his clever and capable lieutenant, Dan Quinlan, made things pleasant for a number of friends and acquaintances at the Elks' quarters after the evening's performance.

The yellow fever scare in this State is over, the condition of affairs in the infected districts is much improved, and prospects in general are much brighter than for some time. The local management reports that bookings having been rearranged, all attractions hereafter announced will positively appear, barring accidents. We hope so.

C. N. RHODE.

ST. PAUL.

Joseph Holland and a capable co. at the Metropolitan Opera House 7-10 presented The Mysterious Mr. Bugle to fair, appreciative audiences. The performance was deserving of much larger patronage. Mr. Holland was ably seconded by Joseph Kilgour, Gretchen Lyons, Winona Shannon, Agnes Findlay, Charles Collins, and Edgar Norton. Old Chums was neatly given by Charles Collins and Edgar Norton as a curtain raiser. Madeleine 11-14. The Girl from Paris 15-17. Henry Miller 18-20.

A Milk White Flag drew large audiences at the New Grand Opera House 7-13. The play is nicely staged, and Lansing Rowan, Mary Marble, John W. Dunne, Arthur Davison, George Tallman, John Marble, Oscar Hall, Frank R. Glenn, W. J. Deming, Frank Camp, James R. Smith, and Josie Winters made good impressions. Sowing the Wind 14-20.

The social event of the season was the local production of Dickens' A Christmas Carol 4 at the Metropolitan Opera House to the capacity. The production was admirably staged by Fred Powers.

The first of a series of Sunday concerts was given by Professor C. M. Selling and the Grand Opera House orchestra at Conover Hall 7 to a large audience, with William Mertens as soloist.

At Gay Coney Island did record business at the Grand Oct. 31-6.

Charles Clow, treasurer of The Mysterious Mr. Bugle co., a former resident of St. Paul, is meeting a host of old friends. GEORGE H. COLGRAVE.

PITTSBURG.

The advent of McDonald and Barnabee in comic opera has never failed to draw large audiences, and this was the case at the Alvin 8, when The Bostonians opened in The Serenade. The principals and chorus received hearty applause in every number. Alice Nielsen is a new candidate for approval here, but her success was unquestioned. Jessie Bartlett Davis was also highly in evidence. Next week The Heart of Maryland.

At the Bijou Chimmie Fadden was the attraction, opening 8 to a crowded house. A strong sale is on for next week, when Mrs. Fiske will appear in Tess of the D'Urbervilles.

Andrew Mack opened at the Duquesne 8 in An Irish Gentleman, and succeeded in drawing full houses all the week. The co. is capable and renders good support. Next week, Straight from the Heart.

The Carleton Opera co. began a two weeks' engagement at the East End 8 to a large-sized audience, opening in The Chimes of Normandy. The Mascot and The Mikado were underlined. The co. will continue to hold the boards of this house next week, with change of repertoire. Agnes Wallace-Villa 22.

At the Grand Opera House the stock co. was favorably seen 8-13 in Men and Women. Next week Jim, the Penman will be given. At the Avenue the Hallen and Fuller co. opened 8 to large attendance. Next week Lizzie Evans and Harry Mills, Lew Hawkins, Mimic Four, Lew Bloom, and Jane Cooper. Almont and Dumont, the La Porte Sisters, and others. Matinee prices have been reduced from 50 to 35 cents. E. J. DONNELLY.

INDIANAPOLIS.

The Prisoner of Zenda opened its third engagement at English's Opera House 4 and the business done was fully as good as at either of the previous visits. Howard Gould suffers none in contrast with Sothern, and his support was most excellent. Fanchon Campbell was the Princess, and right beautiful she looked. Grace Reals was fully up to the standard as Antoinette. The engagement closed 6.

Blaney's The Electrician did tremendous business at the Park 4-6. It was elaborately staged and well acted. Frank Karrington, P. Aug. Anderson, Florence Stone, Helene Collin, Ada Boshell, and other competent people were in the cast. Blaney's farces have made him popular here, and anything he produces will attract large audiences.

The Doctor of Alcantara, produced 5, 6 by local talent, netted $450 for the Free Kindergarten.

Never Again came to English's 8, 9, and was thoroughly roasted by the local critics. The co. is one of several serials and there was nothing either in it or the play to make a success. John Murphy as Ribot was good and deserves another role, but the others of the co. were either out of their element or were rankly bad. Tim Murphy comes to English's 10, 11. W. W. LOWRY.

NEW ORLEANS.

The bottom of the yellow fever scare has dropped out of sight and quarantine restrictions are rapidly being withdrawn all over the State, and by 14 all railroad cos., it is expected, will resume their old schedules. Then Texas points can be easily reached, and cos. having dates ahead in that State can come and go with safety and no loss of time.

In consequence of the refusal of Wilton Lackaye to appear the Eugenie Blair co. remained another week 7-13 and appeared in Jane Eyre, The New Magdelen, and East Lynne. Miss Blair always draws well, and her co. is competent. Business good during the week. Same co. in repertoire 14.

Kelly and Mason in Who Is Who appeared here 7-14 and played to fair business at popular prices.

The Grand Opera House remains dark 7-13, but will open 14 with A Southern Romance. The Captain of the Nonsuch 21.

Suit was entered in the Civil District Court here 6 contesting the will of Mrs. Louise J. Bidwell, late proprietress of the Academy of Music and St. Charles Theatre. J. MARSHALL QUISTERO.

PORTLAND, ORE.

At the Marquam 1 a return of Frank Lane's co. in A Trip to Chinatown and a return of Digby Bell in The Hoosier Doctor 2, 3 did fair business. The returns were too soon to expect good business. A recital given 6 by Reginald L. Hidden, violinist, drew a full house. The rendering by Mr. Hidden of "Air Varie," by Vieuxtemps, and "Hungarian Dance," by Nachez, was especially successful. Tennessee's Pardner 18, 19.

Cordray's had average business Oct. 31-6 with the Orphean Farce-Comedy and Vaudeville co., comprising Louis and Isabelle Patricolo, Will H. Stevens, Dolph and Susie Levino, Fred Brown, Rawlston and Rankin, Clare Evans, Mabel Maitland, and Brothers Troja.

At the Third Street, Frank W. Bacon's co. in Gloriana and The Unknown Oct. 30-7 was poorly patronized. The co. is fair only.

Manager Cal Heilig, of the Marquam, returned 6 from Montana. O. J. MITCHELL.

CORRESPONDENCE

ALABAMA.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE: Manhattan Stock co. in repertoire 5, 6 to poor business; good satisfaction. The Holmes-Wolford Repertoire co. 8-10 opened to the capacity with The Brand of Cain. Ward and Vokes 10. Who is Who 15, 16. Wilton Lackaye 20.

TUSCALOOSA.—ACADEMY OF MUSIC (John G. Brady, manager): Quarantine raised. Wolford-Holmes co. will appear 17-20.

HUNTSVILLE.—OPERA HOUSE (W. W. Newman, manager): Manhattan Stock co. 3, 4 to small but pleased audiences. The Mikado (local) 10, 11.

MOBILE.—THEATRE (J. Tannebaum, manager): House still dark, owing to quarantine restrictions.

ARIZONA.

PHŒNIX.—OPERA HOUSE (Dr. G. H. Keefer, manager): The White Crook 12. Manzo Gallardo Concert 19. Bittner Theatre co. 22-27. Herrmann 29.

TUCSON.—OPERA HOUSE (William Reid, manager): House will open with the Grau Opera co. 11. Corinne 17, 18.

ARKANSAS.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vleit, manager): Billy A. Griffin in A Thoroughbred to a medium house 2. A Bunch of Keys 5; good house; audience pleased. Polk Miller 10. The Brownies 11. A Breezy Time 12.

FAYETTEVILLE.—OPERA HOUSE (H. M. Hudgins, manager): R. E. French co. in The Fast Mail, Tornado and The Defaulter 4-6 to good houses. A Night at the Circus 24

JONESBORO.—MALONE'S THEATRE (W. T. Malone, manager): A Breezy Time 4 to a large and enthusiastic audience. R. E. French co. 18-20.

FORT SMITH.—GRAND OPERA HOUSE (C. J. Murta, manager): Mackay Opera co. 1, 2 in Said Pasha and Chimes of Normandy to good business. A Thoroughbred 9. The Fast Mail 11. The Tornado 12. The Defaulter 14.

HELENA.—GRAND OPERA HOUSE (Newman and Ehrmans, managers): R. E. Graham 17. Never Again 23.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Friedlander, Gottlob and Co., lessees): Frawley co. in Railroad of Love and Sue 1, 2; fine performances to good houses. Lily Wren, late of the Augustin Daly co., made her first appearance with the Frawley co., and created a very favorable impression. Under the Red Robe 8-10. In Old Kentucky 11-13. The Herrmanns 15, 16.——THE OAKLAND (D. S. Vernon, manager): Valerga Opera co. presented The Mikado 1-7 to S. R. O. at every performance; best production ever given at this house. Same co. in Olivette 8-14.——CHAPMAN OPERA HOUSE (L. Hallett, manager): The Thespians in A Pair of Shoes and Not if I Know It 1-6; fair performances to poor houses.——ITEMS: Just previous to the rise of the curtain 1, Frank Worthing, of the Frawley co., received a cable informing him of the death of his brother in London. Notwithstanding the sad news, Mr. Worthing bravely consented to go on with the performance.—The Henschels gave a performance here 5 and did big business; general satisfaction.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Under the Red Robe 2-6. In Old Kentucky 8, 9. Corinne in An American Beauty 11-13. Lost, Strayed or Stolen 15.——BURBANK THEATRE (A. Y. Pearson, manager): All the Comforts of Home, as presented by the Broadway Theatre co., was exceedingly amusing and drew well 1-7. Friends 8.——ITEM: Mr and Mrs. George Henschel will give a song recital 11 at Simpson Auditorium.

SAN JOSE.—HALL'S AUDITORIUM (C. P. Hall, manager): Corinne, supported by a splendid co., entertained a good house with An American Beauty 1. In Old Kentucky drew the largest audience of the season 3.

STOCKTON.—YOSEMITE THEATRE (Charles P. Hall, manager): In Old Kentucky 3 drew an enormous house and gave satisfaction. An American Beauty, with Corinne in the title-role, drew a fair house 4; performance only fair. Frawley co. 6, 7. Genevra Johnstone-Bishop in concert 8. Under the Red Robe 11. Lost, Strayed or Stolen 17. Herrmann 18.

SAN DIEGO.—FISHER'S OPERA HOUSE (John C. Fisher, manager): Under the Red Robe 2. In Old Kentucky 5, 6.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, manager): Under the Red Robe 1 to a poor house. In Old Kentucky 4. Corinne 8.

COLORADO.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): My Friend from India 4 to large and appreciative audience; performance good. M. B. Curtis 9. The Dazzler 15. Digby Bell 24.——ITEM: Owing to a delayed train, The Heart of Chicago, booked for 3, canceled.

ASPEN.—WHEELER OPERA HOUSE (J. J. Ryan, manager): The Heart of Chicago 5; good performance to full house. M. B. Curtis 10.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Frahes, manager): The Pringles to fair business Oct. 25-30, presenting Drifting Apart, Bashful Lover, Eccles' Girls, Little Nell, Married in Haste, and My Sweetheart; co. gave satisfaction. Si Perkins, 15-20.——ITEM: Ada Mueller, of this city, joined the Pringles here.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): Denver Concert co. 11.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, manager): My Friend from India 6 to crowded house; performance excellent. In Gay New York 9.——TEMPLE THEATRE (C. W. Hascall, manager): The Dazzler 25-27.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): My Friend from India 5 to full house; excellent co.

CRIPPLE CREEK.—GRAND OPERA HOUSE (M. B. Goldstein, manager): In Gay New York 7.——BUTTE OPERA HOUSE (J. F. Vardaman, manager): Dark.

LEADVILLE.—WESTON OPERA HOUSE (Mrs. L. Weston, proprietress): The Heart of Chicago turned people away 6, but played to light business 7. M. B. Curtis 11.

CONNECTICUT.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): Lewis Morrison in Faust 6. A large house greeted James A. Herne 8 in Shore Acres; the play was staged elaborately and the co. was able. The Girl I Left Behind Me drew fair-sized audience 10; W. H. Stuart and Florence Kahn sustained the leading parts admirably. A good-sized audience thoroughly enjoyed E. E. Rice's new English novelty, His Little Dodge, 11; it is one of the funniest of French comedies, and in the hands of a capable co. it scored a great success. The Geezer 12, 13. The Circus Girl 15, 16. Klondike lecture 17. Ada Rehan 19, 20.——HARTFORD OPERA HOUSE (Jennings and Graves, managers): The Gormans drew fair audiences 5, 6 in Mr. Beane from Boston, a light constructed farce-comedy which introduces these clever comedians and a lively co. World, Kellar and Mack did satisfactory business 8-10 in Town Topics, which affords them ample opportunities for their drolleries. Weber and Fields' Vaudeville Club kept large audiences in roars of laughter mat. and eve 10. In the excellent olio the Pantzer Brothers did a wonderful acrobatic head balancing act. The Lobsterscope and The Girl from China closed the bill. James B. Mackie, booked for 11, canceled. Patent Applied For 12, 13. Hi Henry's Minstrels 15, 16. Enemies for Life 17, 18. Old Money Bags 19. A Big Heart 20.——FOOT GUARD HALL (E. Sessions, manager): Brooke's Chicago Marine Band gave a delightful concert to an appreciative audience 5, opening the star course.——ITEMS: Max Heinrich, who recently received an adverse decision in a suit he brought against the Hartford *Times* for libel, appeared at Unity Hall 9 in song and piano recital before a select audience that repeatedly encored his superb productions. It was a sort of vindication concert, and in notices and criticisms he was treated most courteously by the *Times*.—A number of Hartford and New Haven friends of Manager Poli will join forces and attend the opening of his new Waterbury Theatre, Dec. 16, accompanied by a band.—Union Park, which adjoins the Chutes, has been purchased by a syndicate of capitalists headed by Mr. Werder, who will erect therein a large amusement building for vaudeville and polo.—The Beefsteak Club held its first dinner of the season 6 and it proved one of the most enjoyable gatherings of that organization. Professor Turner, the magician, highly entertained the club. Telegrams congratulatory were received from Bruce Edwards, of the Julia Marlowe co., and from Fred Lennox and Lem Kettle, of The Girl from Paris co.

A. DUMONT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Chauncey Olcott made his bow to a New Haven audience 5 in Sweet Inniscarra before a small but enthusiastic audience; the piece was superbly mounted, the cast excellent throughout and Mr. Olcott in good voice; all of his songs were re-demanded and he scored a hit. De Wolf Hopper in El Capitan turned them away 6. The co., practically the same as last season, was well received, but it was Edna Wallace Hopper who bore away the laurels; she was given a double encore upon her entrance, and all of her songs and dances were demanded again and again. His Little Dodge had its initial American performance 8 to fair audience; excellent cast of six people, but piece not an emphatic success; it is too light and short for an entire evening. Donnelly and Girard in The Geezer to good business 10, 11; the comedians are very popular here, and are always well received. Henry E. Dixey will make his first appearance as a magician 13. Alabama 15. The Circus Girl, headed by Amanda Fabris, 15-17. Princeton College Glee Club 18. The Sunshine of Paradise Alley 20. The First Born 23. Augustin Daly's co. 25-27.——GRAND OPERA HOUSE (Starr and Breed, managers): Little Jack Horner 8-10 to fair business; performance not up to the standard of attractions usually seen at this house; two New Haven people, Louise Sanford and W. H. McBride, helped the cast out wonderfully, and their friends were in evidence at each performance. Weber and Fields' Burlesquers 11-13. Patent Applied For 15-17. Town Topics 18-20. The Brand of Cain 22-24.——ITEMS: Chauncey Olcott was the guest of Mr. Harry Ensign while in town. An informal banquet was tendered him after the performance 5 at the Quinnipiack Club.—De Wolf Hopper was an enthusiastic spectator at the football game between Yale and Chicago athletes 6. It was the second game he had ever witnessed, and on the strength of it he consented to write a football song to be sung at the big games. He will write it to the tune of El Capitan.—E. E. Rice entertained the New York delegation here for the opening of His Little Dodge and members of the co. after the performance 8.—W. H. McBride, of Little Jack Horner co., spent the first of last week with his parents.—Louise Sanford was entertained by friends during her stay in town.

BRIDGEPORT.—SMITH'S AUDITORIUM (Edward C. Smith, manager): J. K. Emmet and Anna Mortland had a very successful week 1-6, heading a bill consisting of Gaylor and Graff, Frank Reilly and Joe Hughes, the Burrows, Baldwin and Daly, J. H. W. Byrne, Millard and Wayne, and the Tanakas. 8-13 was a gala week; very few who could move at all failed to see Pauline Hall, whose act received its merited applause. The remainder of the bill was the Seven Reed Birds, Long and Sharp, Nicholas Ceballos, Joe Byron and May Blanch, Alburtus and Weston, Tommy Hayes, Eugene Neidert, The Rossow Brothers' (midgets) Star Specialty co. opens 15 for three days. Joe Ott in The Star Gazer, which played to 8,000 admissions in three days recently, will return 18-20. Katie Rooney in The Girl from Ireland 22-24. The Land of the Living 25-27.——PARK CITY THEATRE (Walter L. Rowland, manager): Chauncey Olcott never sang better nor acted better than 6; Sweet Inniscarra was cleverly done. The Geezer 8; Girard's absence was painfully apparent, and the others didn't have their voices with them. Patent Applied For 10, 11. The Girl I Left Behind Me 13. Margaret Mather 22. Katie Emmett 24. Lillian Lewis 27.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Rice's Comedians opened for a week 8 to S. R. O.; good co.——ITEM: Cora Pryor closes with and Emma Ryan will join Rice's Comedians 13. Irven Beals rejoined 8.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Colonel Copeland lecture 10. The Sages 11-13. Gorton's Minstrels 20.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): The Banda Rossa gave a superb concert 4 to a fair audience. The Wizard of the Nile drew a large house 5; Fred Frear imitates Frank Daniels in a striking manner; Marie Millard makes a charming Cleopatra; chorus strong and mounting and costuming rich and tasteful. Cissy Fitzgerald in The Foundling 11. Lillian Lewis 12. Two Little Vagrants 19, 20. Waite's Comedy co. 22-27.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): De Wolf Hopper and his excellent co. in El Capitan 5 to S. R. O. The Girl I Left Behind Me 9.

MERIDEN.—OPERA HOUSE (A. Delavan, manager): Gorman Brothers in Mr. Beane from Boston to fair business 5. Waite's Comedy co. 8-13; first-class entertainments to large business. Hi Henry's Minstrels 17. Patent Applied For 19.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): The Wizard of the Nile 6 to fair business. Fred. Frear and Marie Willard were good; rest of co. average. His Little Dodge 9 before a fair sized audience; co., although not large, makes it up in quality; it was very favorably received. The Foundling 12. For Liberty and Love 13. Waite's Comedy co. 15-20.

WATERBURY.—JACQUES OPERA HOUSE (Jean Jacques, manager): James B. Mackie and his co. in Little Jack Horner attracted a good sized audience 4. Lewis Morrison in Faust 5. May Irwin, supported by a most excellent co., in The Swell Miss Fitzswell 6 to a delighted audience. The Girl I Left Behind Me pleased a large audience 8. Donnelly and Girard in The Geezer filled the theatre 9. A co. of only six people, but every one an artist, produced His Little Dodge 10 before a small but enthusiastic audience. Alabama 12. Anthony Hope 13. Rice's Comedians 15-22.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Co., managers): May Irwin in The Swell Miss Fitzswell delighted a large audience 5. The Gormans 9 in Mr. Beane from Boston, a farce which introduces the brothers in a number of specialties, which are well done. A Contented Woman 10. Roland Reed 20. Margaret Mather 24. Thanksgiving Day open.——MCDONOUGH THEATRE (J. C. Southmayd, manager): Dan McCarthy in The Dear Irish Home 5, 6 to poor business.

BRISTOL.—OPERA HOUSE (C. P. Michaels, manager): Enemies for Life 16.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): Lillian Lewis in For Liberty and Love 11; small audience. Wood Sisters 17-19. A Big Heart 22. Alabama 23.

STAMFORD.—GRAND OPERA HOUSE (I. M. Hoyt, manager): Dixey, magician, 12. The Sunshine of Paradise Alley 18.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shear, manager): Patent Applied For 9; good performance and house. The Girl I Left Behind Me 12. A Big Heart 16. Hi Henry's Minstrels 20.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, manager): Leland Powers appeared 5; large audience. Madeline of Fort Reno 6; a large audience was pleased. Waite's Comedy co. 8-20; business opened well. The Land of the Living 22. A Stranger in New York 23. Devere Concert co. 24. Morrison's Faust 25.

FLORIDA.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): Baldwin-Melville co. 4-6 with daily matinees in Hazel Kirke, Bulls and Bears, Rip Van Winkle. All the Comforts of Home, A Mad Marriage, and Master and Man to packed houses at popular prices. Aiden Benedict's Fabio Romani 9. Walker Whiteside 11.

GEORGIA.

SAVANNAH.—THEATRE (David A. Weis, manager): Baldwin-Melville co. closed a half week 4 to a succession of crowded houses. Plays presented were All the Comforts of Home, Hazel Kirke, Rip Van Winkle, Bulls and Bears, Master and Man, and

Sam'l of Posen. Manager Baldwin has one of the best popular priced attractions on the road. The entire co. scored a genuine success. Warde and Vokes, billed for 4, canceled. Charles A. Gardner, supported by a very bad co., presented Karl the Peddler in a wretched manner 6 to poor business, which it deserved. The Geishs 29, 30.==ITEMS: Manager Dave Weis, who has been ill for several days, has recovered.—Herbert Dillen and Chris Bruno, who left the Murray and Mack co. at Rome, Ga., sailed for New York 2.

MACON.—ACADEMY OF MUSIC (Henry Horne, manager): Scalchi Grand Opera and Concert co. 2 to small but appreciative audience. Charles A. Gardner in Karl the Peddler 4; poor performance and small audience; play much weakened on account of leading lady being too ill to appear. Wilber Dramatic co 8 opened their engagement to good house with Chris and Lena; performance satisfactory; specialties very good. Henry Watterson 15. Richards and Pringle's Minstrels 26. Eugenie Blair 29, Wilton Lackaye 30.==ITEM: Andrew Drennan, of this city, has been engaged to manage Charles A. Gardner's co., replacing Ed P. Kline. Mr. Drennan will only remain with the co. until other arrangements can be made.

ALBANY.—SALE-DAVIS OPERA HOUSE (Walter Davis, manager): Zelena, a comic opera (local), 23. All other dates canceled.

AMERICUS.—GLOVER'S OPERA HOUSE (George H. Fields, proprietor): Pete Baker and the Wilber co. closed a successful week 6. Next attraction uncertain on account of yellow fever scare.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): Charles A. Gardner in Karl the Peddler to fair house 3; owing to illness of Mrs. Henrietta Brown, leading lady, performance was only fairly put on; Mrs. Brown is still very ill here. Sofia Scalchi Concert and Opera co. delighted a fair house 6.

ATHENS.—OPERA HOUSE (H. J. Rowe, manager): Walker Whiteside delighted a large audience 6 with an excellent rendition of Hamlet. Daniel A. Kelley in Outcasts of a Great City 8 to capacity of the house. McFee's Matrimonial Bureau 15.

WAYCROSS.—JOHNSON OPERA HOUSE (F. B. Trent, manager): Stark and Tolson's Comedians 4-6 to fair business. Walker Whiteside 11.

COLUMBUS.—SPRINGER OPERA HOUSE (Springer Brothers, managers): Wilber co. 15-20.

IDAHO.

POCATELLO.—OPERA HOUSE (H. B. Kinport, manager): The Dazzler 5 to a good house; best performance this season. Louis James 6, 7 in A Cavalier of France and Romeo and Juliet; good houses and pleased audiences; his support hardly up to last year's. Side Tracked 22. John Griffith 27.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, manager): Alba Heywood Comedians canceled 2.

CALDWELL.—OPERA HOUSE (A. F. Isham, manager): Dark.==ITEM: Manager Isham is making much needed improvements in the interior. When finished, it will be the best house of its size in Idaho. Will be ready to open about Dec. 1.

BOISE CITY.—COLUMBIA THEATRE (J A Pinney, owner and manager): The Dazzler 3 to crowded house; splendid satisfaction Louis James 8. Side Tracked 20. John Griffith 26.

ILLINOIS.

GALESBURG.—AUDITORIUM (F. E. Berquist, manager): Clay Clement in A Southern Gentleman 3 gave satisfaction to a large house. Primrose and West's Minstrels made a big hit 5 with a large house, and were immediately booked for next season. Captain Ament's Circus Vaudeville co. 8-13 Robert Mantell 16. The Mysterious Mr. Bugle 18. Rice's 1492 22. The Flints 23-27. For Fair Virginia 29. Humanity 30.

DANVILLE.—GRAND OPERA HOUSE (A. W. Heinly, manager): A Baggage Check 9, headed by Clyde Stanley, to good house. Creston Clarke 10. Clay Clement 12.==ITEM: J. H. La Pearl's Circus returned here 8 to Winter quarters, after a highly successful season. Mr. La Pearl has purchased a farm in the suburbs of Danville, and is erecting extensive buildings for the Winter accommodations of his menagerie and circus outfit.

JOLIET.—THEATRE (William H. Hulshizer, manager): Never Again 3 Redpath Concert co. 6.

MATTOON.—DALE OPERA HOUSE (Charles Hogue, manager): Mullen Stock co. in My Dad 9-14.==THEATRE (William Foley, manager): Hogan's Alley 11. Clay Clement 12.==ITEMS: The Dale Opera House has been leased by the Mullen Stock co. for the season. Standard pieces will be presented with specialties between the acts.—Charles Thomas, of Main's Circus, is home for the Winter.

ENGLEWOOD.—MARLOWE THEATRE (C. G. Kingwill, manager): Season opened 4 with Ole Olson to good business; splendid satisfaction. Donald Robertson and Brandon Douglass 25.==ITEMS: Two large photos of Julia Marlowe now ornament lobby of house, the gift of Miss Marlowe to Manager Kingwill.—Commencing in December the house will be a three-night stand, playing only Thursday, Friday, and Saturday, with a Saturday matinee.

MOUND CITY.—OPERA HOUSE (E. P. Easterday, manager): Old Farmer Hopkins 8; good performance; fair house. Anderson co., booked for Oct 18-23, failed to appear or notify manager.

LINCOLN.—BROADWAY THEATRE (Cossitt and Foley, managers): Blaney's A Boy Wanted 12; fair house; good performance The Broadway Girl 18. Hoyt's Comedy co. 22-27. Bells of Shandon 30.

DIXON.—OPERA HOUSE (F. A. Truman, manager): Maro, magician 4; crowded house; good satisfaction. Al. G. Field's Colored Minstrels 10; packed house; best satisfaction. Billy Ament's co 18-20

STERLING.—ACADEMY OF MUSIC (M. C Ward, manager): Murray Comedy co. 1-6 presented The Merry Cobbler, Mismated, A Fatal Error, Outwitted, Triss, and Heart of Cuba to packed houses and gave satisfaction. Harry Stanley, Nina Emmett, and the Ferguson children deserved special mention.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): Never Again 4.

PARIS.—SHOAFF'S NEW OPERA HOUSE (L. A. G. Shoaff, manager): 1492 6; grand house. Stuart, the male Patti, made a hit; co gave satisfaction. Baggage Check 10. The Broadway Girl 15. Nellie McHenry 19. Clay Clement 26.

SPRINGFIELD.—CHATTERTON OPERA HOUSE (George Chatterton, manager): Holden Comedy co. No. 2 closed a successful week 6; large and pleased houses; specialties above the average. Creston Clarke 12. A Boy Wanted 13. The Nancy Hanks 16 Tim Murphy 18. A Bowery Girl 19.==ITEM: Myra Jefferson, of the Holden co., is ill at the hotel here.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Blaney's A Boy Wanted 7 to big business; co. first-class, Mayme Gehrue, Nellie O'Neil, and Ed Heron scoring big hits. The Nancy Hanks 14.

MOLINE.—AUDITORIUM (R. H. Taylor, manager): Sherman Earle co. in repertoire 1-6; good performances to small business.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): The Isle of Champagne 6 to a fair audience; good satisfaction.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, manager): The Isle of Champagne 5 pleased a good house. Never Again 6. Ole Olson 9. A Boy Wanted 11. The Nancy Hanks 17. Otis Skinner 19.

MT. CARROLL.—OPERA HOUSE (Harry J. Freeman, manager): Jossey-Marvin co. 1-6, presenting A Southern Rose, Braving the World, The Devil and Co., A Child of the Regiment, All a Mistake, A Scottish Hero, to topheavy houses; good satisfaction. Si Plunkard 11. John E. Dvorak 15, 16.

JACKSONVILLE.—GRAND OPERA HOUSE (H. Ravenscroft, manager): Clivette 3, 4 to fair houses; good satisfaction.

McLEANSBORO.—GRAND OPERA HOUSE (R. B. Stelle, manager): The Mantells in repertoire 25-27. ==ITEMS: Manager Stelle is having the Grand thoroughly overhauled and cleaned.—Two of the unfortunate members of McMahon's Circus, which disbanded in St. Louis, leaving all salaries unpaid, stopped here.

FREEPORT.—GERMANIA OPERA HOUSE (Phil Arno, manager): Al. G. Field's Colored Minstrels 8 to S. R. O.; fair performance; Craig, the contortionist, deserves special mention. John E. Dvorak 12, 13.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): The Nancy Hanks was presented to a fair house 2. Al. G. Field's Colored Minstrels 6; good house. Tim Murphy in Old Innocence pleased a fair house 8.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., managers): Clay Clement and good co. in A Southern Gentleman 6 to a good and pleased audience. The Isle of Champagne 10. Robert Mantell 13. Otis Skinner 15.

ROCK ISLAND.—HARPER'S THEATRE (Charles Bleuer, manager): Graham-Earle co. 7-10 opened with The Evil Genius to a large house; good performance. Al. G. Field's Colored Minstrels 11.

PANA.—NEW GRAND (Lou Roley, manager): Helen Russell's English Sports 6; fair house; splendid show. Hogan's Alley 11.

BELLEVILLE.—OPERA HOUSE (L. E. Tiemann, manager): Helen Russell's English Sports gave a very good show to a large audience 7; the Taylor Sisters made a big hit with their specialty. The Heart of Chicago 21.

ELGIN.—OPERA HOUSE (Fred W. Jencks, manager): The Nancy Hanks 3 drew a small but highly entertained audience; co. good. The Slayton Concert co. 4 drew a big house and pleased. Flo Irwin and a capable co. presented The Widow Jones 6 to a good house and gave satisfaction. Yale's Twelve Temptations 8 to large house; spectacle sumptuous.

MURPHYSBORO.—LUCIER'S OPERA HOUSE (J. J. Friedman, manager): The Man in the Iron Mask, booked for 9, canceled on short notice. Had they given timely notice Manager Friedman could have booked The Captain of the Nonsuch for 10. The Last of His Race 15. The Heart of Chicago 30. Ole Olson 26.

AURORA.—OPERA HOUSE (J. H. Plain, manager): Fallen Among Thieves Oct. 30 pleased a fair house. Never Again 2. The Nancy Hanks 4; good performance; small house. Twelve Temptations did fair business 9.

BLOOMINGTON.—NEW GRAND (J. T. Henderson, manager) Never Again 5. Primrose and West's Minstrels drew a full house 9; excellent performance. Secret Service 16. Otis Skinner 18. Widow Jones 23. 1492 24.

CLINTON.—NEW OPERA HOUSE (John B. Arthurs, manager): Edwin Rostell in Hamlet and Richelieu 3, 4 to small but appreciative audiences.

INDIANA.

NEW ALBANY.—LYCEUM THEATRE (E. T. Heverin, manager): Yale's Devil's Auction drew fair and pleased audience 2; performance was good, the ballet and specialties being especially strong. Mayme Mayo proved a delightful feature of the performance. Her specialty, introduced in the second act, was the hit of the evening. The Phantos Brothers gave an excellent example of daring aerial work Mabel Harrison as Count Fortuno and Mildred Holden as Carlos were very attractive, and sustained their respective parts with noticeable favor. Harry M. Brown and Eddie Snow furnished the comedy element, and succeeded in keeping the audience thoroughly amused. The rest of the co. do well all that is required of them. The electrical and mechanical effects were of the best, and played no small part in making this one of the season's most enjoyable attractions. Turner's World of Novelties 12. Blaney's A Baggage Check 16.==ITEMS: Almer Labadie will open his season in Faust at Akron, O., 16.—Vera Hamilton has resigned from Heart of Chicago co. on account of illness. Her place has been filled by Laura Santley.—Maurice DeWitt, manager of Go-Won-Go Mohawk, spent 8 here with friends.—Walter Campbell joined The Broadway Girl 6, replacing Al. H. Weston.—Mr. Weston left 8 to join The Gay Masqueraders.—Manager A. C. Arthur, of Avenue Theatre, Louisville, has designated 12 as "Red Men's Night," and extended an invitation to Pawnee Tribe, of this city, to witness the performance of Go-Won-Go-Mohawk.—Delmore and Wilson, of The Broadway Girl, have had a new play written for them, entitled Widow Nolan's Ball, in which they will appear next season, under the management of A. D. McLean. W. L. GROVE.

MARION.—WHITE'S THEATRE (E. L. Kinneman, manager): Creston Clarke and an able co. presented The Last of His Race to good houses 4, 5; the play is cleverly written, and contains strong situations; Adelaide Prince as Marie de Neuville and Alice Gale as Clovis deserve much praise; Mr. Clarke could not improve his work. The Baggage Check was greeted by a large audience 6; the specialties are better this season than heretofore. The Prodigal Father packed the house 8; Dave Halpin in his tramp role brought down the house; the co. is good throughout. A Hired Girl 11. Madame Sans Gene 13. Devil's Auction 15. My Friend from India 20.==GRAND OPERA HOUSE (Willmore and Edmiston, managers): The Wilbur Opera co. in comic opera had good houses 4-6; co. not very strong. The Girl from Frisco 10. For Fair Virginia 17.==ITEMS: Benjamin Rosenfeld, property man of the Seymour Opera House, committed suicide on the stage Nov. 1 because his sweetheart, Ethel Tucker, refused to marry him.—Will R. Henderson, of Kokomo, has received a check for $2,500 from the E. & T. H. Railroad Co., making $12,500 paid to the Henderson Dramatic co., who were in the wreck at Hazelton a few months ago.—Waldo Wipple and Daisy Cannaro joined A Baggage Check co. at Peru 1. Mr. Wipple replaces Mart M. Fuller and Miss Cannaro Fannie Gonzales.—Rehearsals for the opera Egypta show the work to be progressing rapidly. It will be produced at the Grand Opera House 18, 19.

TERRE HAUTE.—GRAND OPERA HOUSE (T W. Barhydt, Jr., manager): Ladies' Minstrels (local) to large houses 4, 5. Ole Olson 6; two performances; fair business. Hogan's Alley to big house 10.

LA PORTE.—HALL'S OPERA HOUSE (W. B. Currier, manager): Straight from the Heart 8; excellent performance to crowded house.

BRAZIL.—MCGREGOR OPERA HOUSE (C. O. Shultz, manager): Hogan's Alley disapp inted a large audience 8. Billy Link's Vaudeville co. 11-13.

ALEXANDRIA.—OPERA HOUSE (Otto and Manlove, managers): Creston Clarke, supported by Adelaide Prince and excellent co., 3 in The Last of His Race to light house; performance finest ever seen in the city. The Prodigal Father 9 to good house; satisfactory performance. Nellie McHenry 16. Turner's World of Novelties 20.==ITEM: G. Harris Eldon is rehearsing a new co. and will open at Gas City 12, 13.

PERU.—EMERICK'S OPERA HOUSE (F. G. Emerick, manager): The Prodigal Father 5; good business; pleased audience. Tim Murphy 9 to good business.

SOUTH BEND.—OLIVER OPERA HOUSE (J. and J. D. Oliver, managers): Tim Murphy in Old Innocence and A Texas Congressman to a small but appreciative audience 6. Christopher, Jr., 13.==GOOD'S OPERA HOUSE (J B Toms, manager): South Bend Orchestra gave a concert to a packed house 5. Simon Comedy co. 11-13. Rose Hill 18.

LAFAYETTE.—GRAND OPERA HOUSE (George Seeger, Jr., manager): A Baggage Check 8 to fair house. The Great Train Robbery 11. Twelve Temptations 12. Bertha Creighton 15. Secret Service 15.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, manager): 1492 5; fine house; performance good.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, manager): E. A. Gardner, Lecture, 11. Blasdel and Brown co. 29-Dec. 4

KOKOMO.—OPERA HOUSE (H. E. Henderson, manager): Gus Hill's Gay Masqueraders 11.

LOGANSPORT.—DOLAN'S THEATRE (William Dolan, manager): A Baggage Check to a fair house 4. Mart Fuller, Clyde Stanley, and Joseph Harrington scored hits; performance pleasing. Gus Hill's Masqueraders 13.

GOSHEN.—THE IRWIN (Frank Irwin, manager): Madeleine to good business 3; co. well received. Frank Deshon was a great favorite. Christopher, Jr., 12.

NOBLESVILLE.—WILD'S OPERA HOUSE (C. C. Curtis, manager): Forsaken, a melodrama in five acts, by John H. Wise, of this city, was given its initial production 2 and was repeated 3. The house was sold out for both nights and the audiences were well pleased, not from any intrinsic merit of the play, but from the simple fact of their curiosity having been satisfied.==ITEM: Mr. Wise is thinking seriously of putting Forsaken on the road, as he has received a number of encomiums from his jocular friends here.

UNION CITY.—UNION GRAND THEATRE (R. B. Turpin, manager): The Girl from 'Frisco 5 to fair house; performance excellent. For Fair Virginia 11. Jessie Mae Hall, booked for 15-20, canceled.

MIDDLETOWN.—ELLIOTT OPERA HOUSE (Jap Van Matre, manager): Walters' Side Tracked Oct. 30; good house; miserable performance. Hyer's Colored Comedians 2; fair performance; topheavy house. Elihu R. Spencer 17.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): Hogan's Alley to S. R. O. 6; a clever and clean farce. Shanty Town 18. E. R. Spencer 24.

EVANSVILLE.—GRAND (King Cobbs, manager): The Isle of Champagne drew a good house 4; Richard Golden as the King gave a very creditable bit of acting. Secret Service 11. My Friend from India 13. Never Again 18. Nancy Hanks 20.==PEOPLE'S THEATRE (T. J. Groves, manager): The Man in the Iron Mask canceled. The Broadway Girl 7 to fair house. Twelve Temptations 14. A Boy Wanted 21.

DUNKIRK.—TODD OPERA HOUSE (Charles W. Todd, manager): Verascope 6 to crowded house. Elihu R. Spencer 20.

NEW CASTLE.—ALCAZAR THEATRE (Ben Brown, manager): Helen Russell's City Sports gave a rather tiresome performance 5 to a small crowd. M. E. Turner 19. Lillian Sackett 22-27.

CRAWFORDSVILLE.—MUSIC HALL (Townsley and Thomas, managers): Creston Clarke in The Last of His Race 9 to fair house; everyone pleased. Clay Clement 13.

RICHMOND.—PHILLIPS' OPERA HOUSE (J. H. Dobbins, manager): Hogan's Alley 5 to good business. For Fair Virginia 12. Blaney's A Hired Girl 13. Devil's Auction 15.

HUNTINGTON.—OPERA HOUSE (H. E. Rosebrough, manager): Blaney's A Baggage Check 3; good house; pleasing performance. Gus Hill's Gay Masqueraders 12 Madame Sans-Gene 19. The Strange Adventures of Miss Brown 29.

FRANKFORT.—COLUMBIA THEATRE (G. Y. Fowler, manager): Creston Clarke in The Last of His Race 8; finest performance here this season. Clay Clement 30. Nellie McHenry 25.

ROCKVILLE.—OPERA HOUSE (D. Stronse, manager): Harry Mack, hypnotist, 8; poor house and poorer entertainment. Elihu R. Spencer 25.

VINCENNES.—MCJIMSEY'S THEATRE (Guy McJimsey, manager): A Baggage Check 13.

ELKHART.—BUCKLES OPERA HOUSE (David Carpenter, manager): Dom Pedro, a comic opera, 5, 6 to S. R. O.; it was written by Harry S. Chester, with music by James F. Boyer, both of this city; excellent performance. A Hired Girl 8; good business.

WABASH.—HARTER'S OPERA HOUSE (Alfred Harter, manager): The Prodigal Father 6; big house; excellent satisfaction. A Hired Girl 10. Madame Sans Gene 18.

PORTLAND.—AUDITORIUM (Lindamood and Andrews, managers): Andrews Opera co. in Fra Diavolo 2 to large audience, giving satisfaction. Elihu R. Spencer 18.==ITEM: Clate Alexander, Asa Cummings, Harry Throp, and Walter Lafollett, local musicians with Ringling's Circus this season have returned home. Mr. Cummings will take charge of Auditorium stage

HARTFORD CITY.—VAN CLEVE OPERA HOUSE (W. L. Van Cleve, manager): Cinecograph 5. The Girl from 'Frisco 9. Robert G. Ingersoll 12.

INDIAN TERRITORY.

MUSCOGEE.—TURNER OPERA HOUSE (N. K. G. Shepard, manager): Mackay Comic Opera co. 4, 5 in Said Pasha and Chimes of Normandy; excellent performances to crowded houses; receipts $450. Robert Burdette 11. A Thoroughbred 17. Uncle Josh Spruceby 23. A Night at the Circus 29.

SOUTH MCALESTER.—CAPITAL OPERA HOUSE (S. Crowl, manager): Hoyt's Comedy co. 1-6 to crowded houses in A Woman's Revenge, That Girl from Nowhere, True to Life, A Ring of Iron, Dangers of a Great City, and Brother for Brother.

IOWA.

DECORAH.—GRAND OPERA HOUSE (B B. Morse, manager): The Three Guardsmen 19.==STEVERS OPERA HOUSE (George Higgins, manager): Si Plunkard 5; good performance; large business. John Dillon 17.

MISSOURI VALLEY.—NEW THEATRE (William Harmon, manager): She 18. Della Pringle 22-29

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, manager): Otis Skinner drew big house in Prince Rudolph 9; splendid satisfaction. Paul Cazeneuve in The Three Guardsmen drew fairly 10, 11. A Paper City 13 The Mysterious Mr. Bugle 13. Bonnie Scotland 16. 1492 19. The Isle of Champagne 24 Stuart Robson 26.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): Otis Skinner in Prince Rudolph 8 to one of the largest audiences of season. Mr. Skinner gave a magnificent portrayal. Support very good. Al. G. Field's Negro Minstrels 9 attracted the largest audience ever gathered at the theatre; audience delighted. Boston Continuous Vaudeville 15-20. Holden Comedy co. 22-27 except 25, when the Isle of Champagne will appear.

BOONE.—PHIPPS OPERA HOUSE (Wiley, Phipps and Kirby, managers): Rozeen Comedy co. 8-10. Hoyt's Comedy co. 11-13.

ELDORA.—WISNER OPERA HOUSE (J. C. Crockett, manager): Ottumwa Male Quartette 10.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): Ben-Hur (local) 4-6 drew large houses. Clay Clement in A Southern Gentleman 9 to large and pleased audience. The Isle of Champagne 11. Otis Skinner 13 Tim Murphy 15.==ITEM: Manager and Mrs. Chamberlin attended opening of new opera house at Terre Haute, Ind.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): William H. Crane 5 presented A Fool of Fortune. Joe Flynn in McGinty the Sport 8 did good business; supporting co. excellent, especially Charles Boyle, Carrie Graham, Bonita Loring, Margie Bunnell, and Mattie Nichols, who give clever specialties and should be allowed more scope.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Joe Flynn and a large co. presented McGinty the Sport to fair business 5; performance fair. W. H. Crane presented A Fool of Fortune 6. Robert Mantell 9. Bonnie Scotland 10. Otis Skinner 11. Paul Cazeneuve 12, 13 1492 17.==GRAND OPERA HOUSE (William Foster, manager): Faust Comedy co. closed a week 6 to fair business. Davis' U. T. C. to good business 8. Darkest Russia 11-13.

COUNCIL BLUFFS.—DOHANY THEATRE (George N. Bowen, manager): Joe Flynn in McGinty the Sport 6; fair business. Robert Mantell in A Secret Warrant 8; small attendance; play well received. Warner Comedy co 21-26. Al. G. Field's Minstrels 27.==ITEM: Manager George N. Bowen, who has been somewhat ill, has gone to Excelsior Springs, Mo., to recuperate; he will return in a week or two.

FAIRFIELD.—GRAND OPERA HOUSE (Louis Thoma, manager): Gilhooley's Reception 8 to a fair house. Al. G. Field's Minstrels 13. A Paper City 18.

MARSHALLTOWN.—ODEON THEATRE (Ike C. Speers, manager): Sowing the Wind 3. Otis Skinner 10. The Isle of Champagne 13.==SHUBERT THEATRE (W. H. Evans, manager): Dark.

KEOKUK.—OPERA HOUSE (D. R. Craig, manager): Primrose and West's Minstrels, with William H. West, Carroll Johnson, and Ezra Kendall 2, to the largest audience of the season. Julius Cahn's co. in Sowing the Wind came 5 to fair business only. Clay Clement in The New Dominion came 8 to fair business. Robert B. Mantell 12. 1492 15.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shaw, manager): Cherry Sisters 9.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., managers): Primrose and West's Minstrels 4 were greatly enjoyed by a good house. The Flints, hypnotists, commenced a week's engagement 7 to good business; audience pleased Tim Murphy 14.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Jersey, manager): Sowing the Wind 2. Joe Flynn in McGinty the Sport 4; good business. Robert Mantell 11.

KANSAS.

TOPEKA.—GRAND OPERA HOUSE (O T Crawford, local manager): J. S. Wheeler's co. in A Tramp's Dream 1, 2 appealed rather vainly to a public largely uninterested in that direction. The play was crude and preposterous rot. What the cast might have done in a good play is only conjecture, but A. E. Whitting, Ted Brackett, J J. Smartwood, Ella Scriba, and Mattie Davis seemed worthy of a better chance. Ole Olson 6 drew quite a good sized and pleased house. A number of specialties by Jeannette Lewis, St. George Hussey, C. F. Lorraine, Harry Blake, and Ben Hendricks were well received. John Lawson, the "Terrible Swede," also gave an interesting exhibition on a stationary bicycle. U. T. C 13. Long Dramatic co. 22.==CRAWFORD'S OPERA HOUSE (O. T. Crawford, local manager): The Paiges, the most satisfactory representatives of low priced repertoire we have had in years, drew a succession of packed houses 1-6 in Shadows of Life, Wages of Sin, Master and Man, Rip Van Winkle, Prince of Liars, Happy Pair, and Maude's Peril, which they rendered in a very even and satisfactory manner. Good specialties were introduced. An incipient fire, in a part of the building adjoining the theatre, at the matinee, caused the audience to become restive and curtailed the show, but owing to the coolness of the players an audience of over 1,000 was dismissed in excellent order without any mishap or panic. The Girl from Paris 8. Mediuty the Sport 11. My Friend from India 15. W. S Hart 18-20.==ITEM: Application was made in the District Court 3 for the appointment of a receiver for the Grand Opera House. Decision was reserved.

THOMAS R. HYATT.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): W. S. Hart in The Man in the Iron Mask, The Lady of Lyons, and The Bells 1-3 to fair business; performances excellent. William L. Roberts 8. Ole Olson 11.

WICHITA.—CRAWFORD GRAND OPERA HOUSE (E. L. Martling, manager): W. S. Hart, with strong support, in The Man in the Iron Mask, The Lady of Lyons, Julian Gray, Clergyman, and The Bells 4-6; entirely satisfactory performance to good business.

WELLINGTON.—WOOD'S OPERA HOUSE (Asa M. Black, manager): Sharpley's Lyceum co. 1-6; business to S. R. O. Plays presented were: A Celebrated Case, The Kentucky Thoroughbred, Girl from Texas, An American Girl, Camille, and A Swede from Sweden; co excellent; general satisfaction. Ole Olson 10 Frank E. Long 15-20. Black Trilby 22.==AUDITORIUM (Charles J. Humphrey, manager): Listemann's String Quartette 3 pleased a full house fairly.

ARKANSAS CITY. FIFTH AVENUE OPERA HOUSE (J. Hess, manager): Levi's Uncle Josh Spruceby 5 to good house; co only fair. William L. Roberts 9, 10.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): William L. Roberts and Olive Martin in Faust and Don Cæsar De Bazan 1, 2; fair house; co. good. Railroad Jack 6; fair house; co. only fair. Daisy the Missouri Girl 9.

PARSONS.—OPERA HOUSE (O. P. M. Wiley, manager): Railroad Jack 3 to fair business; performance poor. W. L. Roberts and Olive Martin in Don Cæsar de Bazan and Faust 5, 6 drew good audiences. Mackay Opera co. in Said Pasha and Chimes of Normandy 8, 9; houses good. Robert J. Burdette 12. A Night at the Circus 15. Cherry Sisters 17. Robin Hood, Jr., 19.

MCPHERSON.—OPERA HOUSE (J. F. McElvain, manager): W. S. Hart in The Man in the Iron Mask 9 to good audience; performance excellent. Al. G. Field's Minstrels Dec. 2.

HOLTON.—HARMON'S OPERA HOUSE (J. H. Jarvis, manager): The Paiges 8-13 opened with Shadows of Life to S. R. O. Our Strategists, Master and Man, La Belle Marie, Arabian Nights, Harvest, Wages of Sin, were also produced. Beach and Bowers' Minstrels 26.==ITEMS: H. M. Walker, of Walter L. Main's Circus, is home for a few days. He will join Stowe Brothers' Circus 9.—The K. O. T. M. are rehearsing the Hidden Hand.

GIRARD.—HOLSER OPERA HOUSE (Charles R. Foote, manager): Edna Paige Comedy co. 5, 6; performances excellent; crowded houses.

GREAT BEND.—GRAND OPERA HOUSE (Captain Lewis, manager): Kempton Komedy Ko. 4-6; big business; audiences pleased. Worthy of special mention are L. A. Kempton, Mack Swain, B. J Blethens, Edres Herbert, and Lillian Mason.

HUTCHINSON.—OPERA HOUSE (W. A. Loe, manager): Frank E Long co. 1-6 to crowded houses, giving satisfaction. Plays presented were: A Gay Bowery Girl, The Lost Paradise, What Was Done to Jones, The Ironmaster, Master and Man, and Alabama.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (M. B. Donavan, manager): Santanelli, hypnotist, 1-6; good business. Ole Olson 7.

LYONS.—BUTLER'S OPERA HOUSE (Fred R. Lutz, manager): Kempton Komedy Ko. 11-13.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, manager): Listemann Concert co. 5 to S. R. O.; performance good. Ole Olson 8. W. S. Hart 11, 12. American Theatre co. 15-20.

OTTAWA.—THE ROBRAUGH (Charles H. Ridgway, manager): Ole Olson 5; fair performance to fair business. McCabe and Young's Black Trilby 11.

ATCHISON.—THEATRE (John Seaton, manager): Robert Mantell presented A Secret Warrant to a crowded house 2. Ole Olson to fair business 3. The Girl from Paris 9.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, manager): Gibson-O'Meara co. failed to fill their date 6. A Night at the Circus 12. Cherry Sisters 15. Hogan's Alley 18. Al. G. Field's Minstrels 19.

KENTUCKY.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Devil's Auction 4; fair business; performance good. A Jolly Night 6 to light business; performance fair. Wilbur Opera co. opened for a week 8 to fair business, which increased nightly; co. gave excellent performances. Baldwin-Melville co. 15-20.

OWENSBORO.—NEW TEMPLE THEATRE (Pedley and Burch, managers): The Isle of Champagne 3 drew a large house; co. first-class. Richard Golden and Katherine Germaine and Lillian Burnham were exceptionally good The Broadway Girl 8 to a small house; co. and performance poor. My Friend from India 12. A Baggage Check 17. The Man from Mexico 29.

DANVILLE.—OPERA HOUSE (C. T. Veatch, manager): Turner's World of Novelties 6 failed to satisfy a fair house. A Jolly Night pleased a good audience 8.

FRANKFORT.—CAPITAL OPERA HOUSE (John L. Scott, Jr., manager): Yale's Devil's Auction 3 to large house; performance excellent. Turner's World of Novelties 8.

WINCHESTER.—OPERA HOUSE (William Miller, manager): Edwin Travers in A Jolly Night 3; fair business, performance good. Turner's Horse and Pony Shows 10; small business; performance poor. Alf Donnan's Vaudeville co. 18.

PARIS.—GRAND OPERA HOUSE (D. C. Parrish, manager): Yale's Devil's Auction 5 to large house; good performance; Mayme Mayo's specialties were very clever. Donavin Comedy co. 15.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, manager): Edwin Travers in A Jolly Night 9 Lincoln J. Carter's Heart of Chicago 12.==ITEM: Marie Bell Opera co. stranded at Hopkinsville 6 after three nights' engagement. Railroad Co. seized baggage.

RICHMOND.—WHITE-BUSH OPERA HOUSE (Joe Bush, manager): Edwin Travers in A Jolly Night 5; good house; performance excellent.

HENDERSON.—OPERA HOUSE (Atkinson and Levy, managers): The Broadway Girl pleased a fair house 9. My Friend from India 11. A Baggage Check 16.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Leon M. Carter, manager): My Friend from India 1; fine performance to large house. A Bunch of Keys 8. Al. G. Field's Minstrels 12. Fitz and Webster 17. Polk Miller 20.

MAINE.

PORTLAND.—THE JEFFERSON (Fay Brothers and Hosford, managers): Joseph Murphy in Kerry Gow 5, 6; fair attendance. Belle Archer in A Contented Woman to three large houses 9, 10; Bonnie Lottie's dancing caused a sensation. Fannie Rice 12, 13. Friend Fritz 16, 17. Wizard of the Nile 19, 20.==PORTLAND THEATRE (Charles C. Tukesbury, manager): Fay Foster's Burlesque co. 4-6; large attendance. Bennett and Moulton co. 8-13 to big business; Dan Simon's specialty work was immense. Lillian Kennedy 19, 20.==ITEM: Lieutenant Peary, a native of Portland, gave his interesting lecture to good audience 8.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): Bennett and Moulton Comedy co. closed 6 a remarkably successful week; S. R. O. every night, breaking record at this house. Plays presented: Darkest Russia, Fighting for Cuba's Cause, All the Comforts

of Home, McKenna's Flirtation, The Embassy Ball, The Lady of Lyons, The Power of Money, and Two Orphans to satisfied audiences. Fanny Rice was well received 9, 10 in At the French Ball and A Jolly Surprise by good audiences. Wizard of the Nile 18. Blue Jeans 20. Gayest Manhattan 22, 23. James B. Mackie in Little Jack Horner 25. Banda Rossa 26.

BELFAST.—Opera House (F. E. Cottrell, manager): Fanny Rice, with a good support, pleased a large audience 8 with At the French Ball. The Fast Mail 15.

BATH.—Columbia Theatre (E. D. Jameson, manager): Blue Jeans 15. Dryden and Leslie, Frank Vernett, Professor Nalon, and Tom Gilmore in vaudeville at Military Fair 2-6.

AUGUSTA.—Meonian Hall (J. A. Getchell, manager): Stetson's U. T. C. co. 6 to good and pleased audience. House dark till 20.

OLDTOWN.—City Hall (Gates and Getchell, managers): Miles Ideal Stock co. 12-13.

MARYLAND.

CUMBERLAND.—Academy of Music (Mellinger Brothers, lessees and managers): Cameron Clemens co. 1-6 to S. R. O. houses; performances above the average. In Atlantic City 15.

HAVRE DE GRACE.—City Opera House (J. H. Owens, manager): Barrington, the magician, under direction of A. Q. Scammon, pleased a light house 8. The combination opened its season here, and is composed of Edward S. Grant, acting manager; Harry Stafford, stage-manager; L. Donnelly, master of properties; Nina Granello, Charles Gane, Esther Hansford, and Mr. Barrington.

LONACONING.—Evans' Opera House (Arch Evans, manager): Fields and Hanson's Minstrels 5; pleasing performance to full house.——Moran's Opera House (Daniel Moran, manager): Hart's Comedy co. 8, 9; fair houses; performances only fair.

HAGERSTOWN.—Academy of Music (Charles M. Futterer, manager): Ariel Ladies' Sextette 11. In Atlantic City 16. Louise B. Orndorff Concert 18. Barnum's Oriental co. canceled 18.

OAKLAND.—Opera House (John Shartzo, manager): Fields and Hanson's Minstrels 9 to fine business; performance good.——Item: Manager John Shartzo now books for six houses, all within a radius of twenty-five miles.

MASSACHUSETTS.

LOWELL.—Opera House (Fay Brothers and Hosford, managers): Jack Mason and Marion Manola 4 in Friend Fritz to a small house. It is to be regretted that the supporting co. had not the ability, either vocally or dramatically, to portray this delightfully artistic play. Blue Jeans as interpreted by Edward Arlington's co. was an excellent performance to fair-sized audiences 5, 6 and mat. Worthy of special mention are Marion Ballou, W. P. Carleton, and Ben D. Deane. Thomas E. Shea opens for a week 8, but so far business has been far from satisfactory; co. adequate. The Man-o'-War's Man, The County Politician, and Slaves of Sin are in the repertoire. The 11 having been booked by A Contested Woman co. Mr. Shea will play that date elsewhere. The Waite Opera co. 15-20.——Music Hall (W. H. Boody, manager): Joe Ott and his coterie of laugh-makers entertained large audiences 4-6 and mat. in The Star Gazer; Mr. Ott was ably seconded by Mat and Phil Ott, and Tim Cronin. Charles Halford's co., including Ollie Halford, Harry B. Boche and others, in The Pay Train 8-10 with mat. gave a pleasing performance; attendance only fair, owing to inclement weather. May Howard Extravaganza co. 11-13. A Gay New Yorker 15-17. Herald Square Comedians 18-20.——Items: Dr. Nansen lectured before a very large audience 5, after which he held a short reception.—Harry P. Goss, the capable and courteous treasurer of the Opera House, resigned his position 13 to take charge of the general business of the Lynn Music Hall.—Manager Charles W. Goodwin and his co., who have been rehearsing The Wild Goose Chase here, stranded 3 owing to their inability to pay their board bill or get out of town to fill dates; the co. was finally allowed to leave town.—Clarence Warner, of the Opera House, has been engaged by the Lynn Music Hall.—The May Howard co. laid off here 8-10.—The Nickelodeon is still doing business.—Howard and Sheedy, who advertised to open another Nickelodeon 8, are experiencing some difficulty in securing a license.

Ormsby A. Court.

SPRINGFIELD.—Gilmore's Court Square Theatre (W. C. Lenoir, manager): Anthony Hope gave entertaining readings from his works to good audience 5. The Banda Rossa pleased two audiences 6, and 7 gave a benefit concert for a local Italian society. Lewis Morrison in The Master of the Ceremonies 8. James A. Herne 9, 10 in his beautiful Shore Acres; Mr. Herne's co. remains about the same, and it can't be bettered; Julie Herne and Marion Cullen exchanged the parts of Helen Berry and Peeley the second night. Ullie Akerstrom began a three-night engagement 11 with A Waif of London to good business. Katie Emmett in Waifs of New York 15-20. Alabama 16. Roland Reed 19. U. T. C. 20. Joe Ott 22. Sunshine of Paradise Alley 25, 26.

Edwin Dwight.

NORTH ADAMS.—Columbia Opera House (W. P. Meade, manager): Katie Rooney in The Girl from Ireland 8 had a fair house, which was as large as was deserved. Fitz and Webster in A Breezy Time 10 did fair business; performance enthusiastically received. The Hearthstone 13. Richards and Canfield 16. A Railroad Ticket 20.——Wilson Opera House (W. P. Meade, manager): Veriscope of Corbett-Fitzsimmons fight 10 favorably impressed a large audience.——Items: Howe's animatoscope, under the auspices of the Odd Fellows, exhibited at Odd Fellows' Hall 8, 9.—Bowers' living war pictures made a big hit 11, 12; they were presented in Grand Army Hall.

BROCKTON.—City Theatre (W. B. Cross, manager): May Irwin, supported by a good co., presented The Swell Miss Fitzswell to a large and pleased audience 3. Hopkins' Trans-Oceanics co. gave a satisfactory performance to light business 4; Mlle. Aimee made a big hit in her dancing specialties. A Gay New Yorker failed to please a small audience 6. John and Marion Manola-Mason in Friend Fritz gave a fine performance to good house 9. James B. Mackie 17. Katherine Rober co. 22-25. Fast Mail 29.——Park Theatre (Irwin and Swift, managers): Enemies for Life, with Joan Cravan in the leading role, did fair business 8-10.——Item: Harry Allen of this city, late of the Alma Chester co., has returned home.

LAWRENCE.—Opera House (A. L. Grant, manager): Katherine Ridgeway Concert co. 4 to good business. Hi Henry's Minstrels 5; excellent performance; good house. A Contented Woman 6; fair business. Peck's Bad Boy 8 to small audience; fair performance. Thomas E. Shea 11. Lillian Kennedy 12. Apollo Male Quartette 13. Alma Chester 15-20. Banda Rossa 23. Fast Mail 24. Gorman Brothers 25. Blue Jeans 27.——New Lawrence Theatre (Charles J. Gorman, manager): A Wild Goose Chase, billed for 3, did not appear. The Pay Train pleased good houses 4-6. Miles' Ideal Stock co. in The Unknown, Michael Strogoff, A Fair Rebel, New Mexico, That Circus Girl, and Damon and Pythias 8-10; business good. Wood Sisters 11-13. Colored Sports 15-17. Hopkins' Trans-Oceanics 18-20.

AMESBURY.—Opera House (Collins and Bagley, manager): Rhea 5 to a good house. Peck's Bad Boy 9; fair business. Nickerson Comedy co. 15-20.

WORCESTER.—Theatre (James F. Rock, manager): Fanny Rice pleased a houseful of local admirers with At the French Ball 3. When London Sleeps proved but an indifferent success 4-6, and Lillian Lewis in For Liberty and Love fared but little better 8-10. The Geezer 15, 16. A Contented Woman 17. The Circus Girl 19, 20.——Lothrop's Opera House (Alfred T. Wilton, manager): Hopkins' Trans-Oceanics gave a pleasing vaudeville to paying business 8-13. Brother for Brother 15-20.

LYNN.—Theatre (Dodge and Harrison, managers): The Veriscope 4-6; big business. Rhea in Frou-Frou and Camille 8, 9 to light houses; co. weak. A Gay New Yorker 11. A Contented Woman 13. When London Sleeps 15, 16.——Music Hall (Dodge and Harrison, managers): Wood Sisters 8-10; poor performances to small business.——Item: Lynn Lodge of Elks held its first ladies' night of the season 10.

MARLBORO.—Theatre (F. W. Riley, manager): Alma Chester co. week of 1-8 to good business and gave satisfaction. The star was a favorite, and specialties were a feature. Blue Jeans (return engagement) 9. This was its second appearance here within a week, and despite heavy rain it played to the capacity, giving satisfaction. The Pay Train 13. Sawtelle Dramatic co. 15-20. Katie Rooney 25.——Items: Blue Jeans co. will be strengthened 17 by Joseph Callahan.—Thanks are due for favors from Edward Arlington, the manager of Blue Jeans.

PITTSFIELD.—Academy of Music (Maurice Callahan, manager): Gayest Manhattan 5 to good audience; performance good. Brooke's Marine Band to fair business 6. The Hearthstone to good house 8; performance excellent. A Girl from Ireland to small house 9; performance poor. Veriscope 11. Faust 13.

GLOUCESTER.—City Hall (Lothrop and Tolman, managers): Waite's Opera co. opened for a week of 8 to a packed house and gave satisfaction.

GREENFIELD.—Opera House (Thomas L. Lawler, manager): Brooke's Chicago Marine Band mat. 6 delighted a small audience. Katie Rooney and her co in The Girl from Ireland 10 to a fair audience, giving satisfaction. The Sunshine of Paradise Alley 29.

TURNERS FALLS.—Colle Opera House (Fred Colle, manager): Fitz and Webster in A Breezy Time amused a large audience 9.

PLYMOUTH.—Davis Opera House (Perry and Caverley, managers): Hopkins' Trans-Oceanics 5; good vaudeville performance; large house. The Volunteer 11, 12. Pay Train 17. Banda Rossa 19. The Broadway Girl 22.

TAUNTON.—Theatre (R. A. Harrington, manager): A Gay New Yorker 5 to good house. Katherine Rober 8-13; large business, presenting Doris, Pink Dominoes, A Heroine in Rags, Camille, Miss Dine, Fanchon, The Clemenceau Case, and The Paymaster.

NEW BEDFORD.—Theatre (William B. Cross, manager): Marion Manola and John Mason in Friend Fritz 8; fair audience; good co. Rhea in Frou-Frou 10; good-sized audience; excellent co.; performance satisfactory.

FITCHBURG.—Whitney Opera House (J. R. Oldfield, manager): Hi Henry's Minstrels 6 to S. R. O. Alma Chester 8-13. Wife for Wife was the opening bill, and was given to S. R. O. Joe Ott 18.

MILFORD.—Music Hall (H. E. Morgan, manager): John Mason and Marion Manola Mason in Friend Fritz pleased a large audience 5. Blue Jeans 8; performance satisfactory; largest audiences of season. The Gormans in Mr. Beane from Boston 11.——Item: Therese Milford creditably produced Leah the Forsaken at the South Framingham Opera House 8.

FALL RIVER.—Academy of Music (William J. Wiley, manager): Lewis Morrison 3, 4 in Faust and Frederick the Great. Peck's Bad Boy 6 drew fairly at matinee and small in the evening. Joseph Murphy 8 in Kerry Gow had a large audience. Robarts Harper gave an illustrated lecture 11; to a full house. Mr. Beane from Boston 13. Katherine Rober 15-20. Patent Applied For 22, 23.

HOLYOKE.—Opera House (W. E. Kendall, manager): May Irwin in the Swell Miss Fitzswell 4; large audience; pleasing performance. Lewis Morrison 9, 10 in Faust and The Master of Ceremonies. Katie Emmett 17. A Contented Woman 18.——The Empire (T. F. Murray, manager): Katie Rooney 11-13. Town Topics 15-17.——Item: The many friends of Jane Burby here are much pleased with her success with the May Irwin co. She made numerous calls on her townspeople during her short stay.

WESTFIELD.—Opera House (Clarence Van Druesen, manager): Shore Acres Oct. 19; large business; audience pleased. Human Hearts 21; small business. The Maid of Marblehead 26 was a success. A Contented Woman Nov. 3; fair house. Banda Rossa 5; small audience. Fitz and Webster in A Breezy Time 8; fair house; satisfactory performance. Lewis Morrison in Faust 12. Alabama 17. Stetson U. T. C. co. 22. The Pay Train 27.

HAVERHILL.—Academy of Music (James F. West, manager): Maude Hillman co. 1-6 gave satisfaction to good houses. Manola-Mason co. in Friend Fritz 10 secured a good house.

NORTHAMPTON.—Academy of Music (William H. Todd, manager): Banda Rossa 5 delighted a small house. Gayest Manhattan 6; mediocre performance to good house. Morrison in Faust 6. Ullie Akerstrom 15-20. Pay Train 25.

IPSWICH.—Opera House (Thomas E. Condon, manager): Ware's Opera co. in Zanita 11 to small though satisfied audience. Ladies' Minstrels (local) 18.

MICHIGAN.

SAGINAW.—Academy of Music (J. H. Davidson, manager): The Widow Jones 2 captivated a large house; Flo Irwin as the Widow shows considerable talent. Tim Murphy 3 in Old Innocence delighted his many friends here. A Hired Girl 4 was very good; topheavy house. A Guilty Mother 5, 6 to fair business; Miss Vaders in leading role was excellent. Roland Reed 9. Black Patti's Troubadours 10.

KALAMAZOO.—Academy of Music (B. A. Bush, proprietor and manager): Tim Murphy 5; light house; good satisfaction; Mr. Murphy and Dorothy Sherwood were excellent. A Hired Girl 6; small audience; did not give the satisfaction expected. Black Patti's Troubadours 17.——Grand Opera House (A. J. DeClark, manager): Dark.——Item: Charles E. Blaney, who was here from New York to witness the production of A Hired Girl, says he will make some radical changes at once.

GRAND RAPIDS.—Grand (O. Stair, manager): Flynn & Sheridan's Big Sensation 8-10 to big business. Co. is made up of whites and negroes, and the latter are far the more entertaining. Lina and Vani, in acrobatic acts, were the best feature of a fair olio. Hogan's Alley 11-13.——Powers' (O. Stair, manager): At Piney Ridge 11-13.

COLDWATER.—Tibbits' Opera House (John T. Jackson, manager): Bells of Shandon, booked for 3, failed to appear or give notice. The new Brazilian opera, Dom Pedro, 10. Clifton-Hurlbut Minstrels 15. Levy-Lefebre Concert 24. Chicago Marine Band 27.

GRAND HAVEN.—Opera House (A. E. Andreas, manager): Black Patti's Troubadours 22.

ADRIAN.—New Croswell Opera House (C. D. Hardy, manager): The Widow Jones 5 with Flo Irwin to good business and made a great hit. At Piney Ridge 12. Black Patti's Troubadours 15. Hogan's Alley 16.

ANN ARBOR.—Athens Theatre (L. J. Lisemer, manager): De Wolf's U. T. C. 5, 6 did fair business. Roland Reed 10 in The Wrong Mr. Wright packed the house; co. very good, Mr. Reed, Miss Rush, and Bert Coote being especially so. Piney Ridge 13. J. E. Toole 18.——Item: The Elks' benefit 12 will be a rousing success, as the house is already sold out.

DOWAGIAC.—Beckwith Memorial Theatre (W. T. Leckie, manager): Simon Comedy co. 8-10 to fair houses. Madame Sans Gene 24. Gus Hill's World of Novelties 30.

BATTLE CREEK.—Hamblin's Opera House (E. R. Smith, manager): Tim Murphy in Old Innocence 4; fair house; satisfactory performance.

FLINT.—Stone's Opera House (Stone and Thayer, managers): The Widow Jones 14; excellent performance; good house. Hogan's Alley 15.

PORT HURON.—City Opera House (L. T. Bennett, manager): Christopher, Jr., to the largest and most pleased audience of the season 8.

BAY CITY.—Wood's Opera House (A. E. Davidson, manager): A Guilty Mother 3 to fair business; scenic display good. A Hired Girl pleased a fair house 4. Roland Reed, with a very capable co., including Isadore Rush, presented A Man of Ideas to a large audience 8. Christopher, Jr. (return engagement), 9 to a fair but delighted audience. The co., which includes George Backus and Lilla Vane, is deserving of high praise. Humanity 16. At Piney Ridge 18. Prisoner of Zenda 19. Henry Miller in Heartsease 23. My Friend from India 24. Secret Service 25.

YPSILANTI.—Grand Opera House (Byers and Cramer, managers): De Wolf's U. T. C. 8, 9 turned people away first night; light house second. Side Tracked 15. Prisoner of Zenda 17. Brooke's Marine Band 26. My Friend from India 27.

MUSKEGON.—Opera House (F. L. Reynolds, manager): Clifton and Hurlburt's Minstrels 25. Madame Sans Gene 29. Modjeska 30. McCarthy's Mishaps, booked for 12, canceled.

LANSING.—Baird's Opera House (James J. Baird, manager): A Hired Girl was seen by a small house 12; co. includes James P. Kelly, Willis P. Sweatnam, and Fannie Fields, who are the only redeeming features of the performance. Black Patti's Troubadours 13. Humanity 17.

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MINNESOTA.

MANKATO.—Theatre (Jack Hoeffler, manager): Schumann Lady Orchestra 4 to S. R. O. Murphy and Moore in A Paper City to good business 5; clever co. Katie Putnam in Tom Tinker's Kid 8 to fair business. The Gay Matinee Girl 19. Professor Bristol 23. Ida Fuller's Vaudeville co. 25. Paul Cazeneuve 26, 27.

OWATONNA.—Auditorium (F. M. Smerst, manager): A Paper City 6 to a large and pleased audience. The Gay Matinee Girl 15. Maximilian Dick 17. Paul Cazeneuve 24.——The Metropolitan (George R. Kynion, local manager): House opened 4 with Otis Skinner in Prince Rudolph to a large house.

CROOKSTON.—Grand Opera House (T. H. Bjoin, manager): The Pulse of New York 17. In Old Madrid 25.

WINONA.—Opera House (J. Stravslipka, manager): The Mysterious Mr. Bugle 6 to only a fair house. The Pulse of New York 9.

FARIBAULT.—Opera House (Jack Hoeffler, manager): Murphy and Moore in A Paper City 4 to light business. Katie Putnam in Tom Tinker's Kid 2. Local Entertainment 15. The Gay Matinee Girl 20. Blaney's. The Electrican 27.——Armory Hall: Maximilian Dick Concert co. 18.——Item: Manager Hoeffler has appointed George Foster, a former correspondent of The Mirror, resident-manager of the Opera House, and is organizing a stock company to play this circuit at popular prices.

ALBERT LEA.—Opera House (J. A. Fuller, manager): The Pulse of New York 5; excellent performance to fair house. Maximilian Dick Concert co. 11. The Gay Matinee Girl 17.

STILLWATER.—Grand Opera House (E. W. Durant, manager): Clara Schumann Ladies' Orchestra 6 to crowded house; a delightful musical treat. Ferris' Comedians 8-13. Enterpe Ladies' Quartette 18.

MISSOURI.

ST. JOSEPH.—Tootle Theatre (C. U. Philley, manager): W. H. Crane to large house in A Fool of Fortune 1. Robert Mantell 3 to fair business. Bonnie Scotland 9. The Girl from Paris 10. Julia Marlowe 12, 13.——Crawford Theatre (E. S. Brigham, manager): Ole Olson drew and delighted a large audience 2. Joe Flynn 11. The Sunday concerts at both houses here continue to attract large houses.

HANNIBAL.—Park Theatre (J. B. Price, manager): The Flints 1-6 to poor business. Ole Olson 12. Tim Murphy 17. Field's Minstrels 19. Joe Flynn 24. Railroad Jack 25.

MEXICO.—Ferris Grand Opera House (Gentry and Worrell, managers): Helen Russell's English Sports 8 to small house. Railroad Jack 20.——Item: Xavier Scharwenka is in the city. He is director-general of the musical department of Hardin College here. He will give one recital.

LOUISIANA.—Parks' Opera House (E. A. Parks, Sr. and Jr., owners and managers): Robert G. Ingersoll 8 to a crowded house.

JOPLIN.—Club Theatre (George B. Nichols, manager): Railroad Jack 7 to good business; co. ordinary. Chase-Lister Theatre co. in repertoire 8-14 opened to S. R. O. Helen Russell's English Sports 16. Hogan's Alley 15. Al. G. Field's Minstrels 19. A Night at the Circus 21.

LEXINGTON.—New Grand Opera House (J. C. Venable, manager): Salisbury Orchestra 10. A Cracker Jack 13.

SPRINGFIELD.—Baldwin Theatre (W. L. Porterfield, lessee and manager): Hogan's Alley 15. Al. G. Field's Minstrels 16.

MONTANA.

BILLINGS.—Opera House (A. L. Babcock, manager): Tennessee's Pardner to a large and well pleased audience 2; co. strong, and play one of the best this season. Calhoun Opera co. 11. Katie Putnam 20.

GREAT FALLS.—Grand Opera House (Park and McFarland, managers): Louis James in A Cavalier of France, Romeo and Juliet, and Sparticus 2, 3; good business; performances fair. Tennessee's Pardner 5 to good house; performance fair. Prisoner of Algiers 19. Pulse of New York 25. Katie Putnam 26, 27.

BUTTE.—Union Family Theatre (Dick P. Sutton, manager): Proctor's Pleasure Party closed 7 a week of good business. Empire Comedy co. 8-13.——Maguire's Opera House (John Maguire, manager): Tennessee's Pardner 7-10.

MISSOULA.—Union Opera House (John Maguire, manager): Alva Heywood and his choice co. delighted a small audience 1. Tennessee's Pardner 11.

BOZEMAN.—Opera House (A. R. Cutting, manager): White Crook 7. Calhoun Opera co. 13.

NEBRASKA.

LINCOLN.—The Lansing (J. F. Lansing, manager): William H. Crane in A Fool of Fortune 2 to big house; performance excellent. Robert Mantell in A Secret Warrant 4 to good house; audience pleased. My Friend from India 17. Al. G. Field's Minstrels 24. Beach and Bowers' Minstrels 25, 26.——The Funke (Frank C. Zehrung, manager): University of Nebraska Minstrels 2 to fair house; fair performance. Philharmonic Orchestra 3; fair house; good performance. Lutz and Davis' She 5, 6; poor houses; inferior attraction. Joe Flynn in McGinty the Sport 9 to good house; audience appreciative. Local benefit 10. Professor Howard's Dog and Pony show 12, 13.

FREMONT.—Love Opera House (George J. Coddington, manager): Salisbury's Orchestra 12. A Paris Doll, booked for 5, failed to appear.

KEARNEY.—Opera House (R. L. Napper, manager): The Heart of Chicago 23.

NEW HAMPSHIRE.

MANCHESTER.—Opera House (E. W. Harrington, manager): Hoyt's A Contented Woman 8; good house. U. T. C. 10 pleased a large house. Reeves' American Band 14. Rhea 15. Gayest Manhattan 17.——New Elm Street Theatre (George S. McFadden, manager): Joe Ott in The Star Gazer 8-10 and mat. (return engagement) to S. R. O. Receipts $1,230. Peck's Bad Boy 11-13. Jerome's Comedians 15-17.——Item: Joe Ott and his brother Phil have canceled dates for the remainder of week and will remain hereabouts for duck shooting.

FRANKLIN FALLS.—Franklin Opera House (R. J. Young, manager): The Fast Mail 5; performance excellent; large house. Reeves' American Band matinee 9; small house. Stetson's U. T. C. 12. Fanny Rice 23.

NASHUA.—Theatre (A. H. Davis, manager): Frank Jones in A Yankee Drummer to a fair house 4. Views of Klondike 6 to poor business. Friend Fritz 11. The Wizard of the Nile 15.——Items: Harland M. Davis, a Nashua boy, who has had much experience in the theatrical business, will reopen the Franklin Opera House 18 with Down the Slope. Popular prices will prevail.—The Frank Jones co. disbanded at Milford.

DOVER.—City Opera House (George H. Demeritt, manager): Blue Jeans 11. Bennett and Moulton Comedy co. 15-20.——Item: Lowell Opera House, which was opened four weeks ago, closed for the season 6, business not having been large enough to pay expenses.

PORTSMOUTH.—Music Hall (J. O. Ayers, manager): Rhea in Frou Frou pleased a medium house 4. Blue Jeans to good business 10. Gayest Manhattan 16.

EXETER.—Opera House (J. D. P. Wingate, manager): Whittier-Martine Comedy co. opened to good business 8, presenting A Hero in Rags. The Lightning Rod Agent 9. A Bachelor's Wife 10. The Walking Delegate 16. Gayest Manhattan 20. The Fast Mail 23. Hopkins' Trans-Oceanics 27.

CLAREMONT.—Opera House (O. B. Rand, manager): Park Sisters with John T. Grilley 6; good business; performance excellent. Stetson's U. T. C. 12.——Items: A Yankee Drummer, booked for 9, canceled by local management.—McKittrick and Jones Comedy co., which failed to appear 2, writes that it was compelled to change the route, owing to the prevalence of diphtheria.

CONCORD.—White's Opera House (B. C. White, manager): A Yankee Drummer 5 to poor business. Reeves' Military Band 8; fine concert to rather a light house. Stetson's U. T. C. co. 13. Gayest Manhattan 15. Lillian Kennedy 22. Rhea 25.——Item: San Francisco Minstrels, booked for 17, canceled; co. disbanded.

NEW JERSEY.

NEWARK.—Theatre (J. Bard Worrell, manager): In Town 8-13; fair business. The Cherry Pickers 15-20. The Old Homestead 22-27.——Jacobs' Theatre (M. J. Jacobs, manager; George W. Jacobs, representative): Robert Downing in The Gladiator, Ingomar, and Othello 8-13; business fair. Chimmie Fadden 15-20. The City of New York 22-27.——Columbia Theatre (L. Wormser, manager): The Smugglers and The Brand of Cain 8-13 gave general satisfaction to light business. Between the acts stereopticon views of the Klondike were shown and Irving Walton sang. Dan McCarthy 15-20. On the Bowery 22-27.——Items: The Newark Musee is the latest place of amusement in this city. Continuous vaudeville is given. Anthony Hope will lecture here 17.—The co. presenting The Smugglers and The Brand of Cain lays off 15-20. Paul Scott and Alice Snyder have been engaged to play the parts in these pieces originated by them. They will join 22.—Lodge 28, T. M. A., initiated one new member at the meeting 7.—Newark Lodge 21, B. P. O. E., entertained Passaic Lodge 9.

C. Z. Kent.

ELIZABETH.—Star Theatre (Colonel W. M. Morton, manager): John L. Sullivan and a clever co. to a fair and pleased audience 5. Francis Wilson, supported by an excellent co., presented Half a King to a crowded house 6; performance pleased every one. Lulu Glaser. Mr. Wilson's charming prima-donna, scored a strong hit. The scenery and costumes were the handsomest seen here this season. Chrysanthemum Fete (local) did good business 9-13. Land of the Living 24. Martin's U. T. C. 25, 26.——Lyceum Theatre (A. H. Simonds, manager): The final concert by Drake's Military Band was given 5 to S. R. O. The Kid to a light house 11, owing to stormy weather. Pudd'nhead Wilson 18. A Cost of Many Colors (return) 25.

PATERSON.—Opera House (John J. Goetchius, manager): The Span of Life 4-6 to fair patronage. A competent cast, headed by George C. Staley, pleased. John L. Sullivan and his vaudeville co. 8-10 to topheavy houses; co. pleased most of those who attended. Primrose and West 12, 13. Pudd'nhead Wilson 16, 17.——Eden Theatre (H. E. Toovey, manager): The American Girl 1-6 delighted the patrons of this popular house, and Manager Toovey was compelled to display the S. R. O. sign twice on Election Day; co. good. A Big Heart 8-13. The Real Widow Brown 15-20.

PLAINFIELD.—Stillman Theatre (Maze Edwards, manager): Brother for Brother 6; good business; performance satisfactory. Margaret Mather, booked for 9, postponed. Daniel Sully 16. A Trip to Coontown 18. Pudd'nhead Wilson 20.——Item: Maze Edwards assumed the lease and management of the theatre 1. His well-known executive abilities and extensive acquaintance augur well for the amusement interests in this city, which is fast coming to the front as the best one-night stand in New Jersey.—George H. Willey, former manager of the Stillman Theatre, has joined the Brother for Brother co. as business-manager.

TRENTON.—Taylor Opera House (O. H. Butler, manager): Coon Hollow was the attraction 6 to a fair house; performance not equal to those on former occasions here. Payton's Comedy co. opened 8 for a week; good business was the rule and at some performances standing room could not be had. A Trip to Coontown 15, 16. Dan Sully 17. The Spy 18. Pudd'nhead Wilson 19. Wang 20. Lewis Morrison 23, 24. A Stranger in New York 25. The First Born 27.

WASHINGTON.—Beatty Music Hall (George M. Dawes, manager): An American Girl 10; excellent performance; fair house.

ASBURY PARK.—Park Opera House (W. H. Morris, manager): Eight Bells 5 to S. R. O.; co. excellent. The Way of the World (local) 17.

PERTH AMBOY.—Music Hall (George Searles, manager): Dan McCarty 22.

BOONTON.—Harris Lyceum (Harris Brothers, managers): John L. Sullivan 6 to crowded house; performance first-class.——Item: Billy Barlow, the comedian, highly entertained the Boonton Baseball Association 9.

ATLANTIC CITY.—Academy of Music (Joseph Fralinger, manager): Eight Bells 6 to packed house; performance fine. For Fair Virginia, booked for Oct. 25, had to cancel that date owing to the great storm.

DOVER.—Baker Opera House (William H. Baker, manager): J. J. Black in A Big Heart to delighted house 6. May Smith Robbins in Little Trixie (return engagement) 9; satisfactory performance. The Kid 13.

RED BANK.—Opera House (C. E. Nieman, manager): Eight Bells 4 to S. R. O.; fine performance. A Trip to Coontown 17. The Land of the Living 23. The Way of the World 25.

HOBOKEN.—Soulier's Lyric Theatre (H. P. Soulier, manager): A Jay in New York 5, 6 delighted

fair audiences. Chain of Destiny 10-13; light business; co. fair. Bon Ton Burlesquers 15-17. Brother for Brother 18-20. A Husband by Deputy 22-24.

NEW YORK.

ALBANY.—Harmanus Theatre (Woodward and Voyer, manager): Archie Boyd in Shore Acres did good business 3. Francis Wilson in Half a King pleased a large and fashionable house 4. Lulie Glaser was very well liked in her solos. The opera was beautifully staged and the chorus well trained. Gayest Manhattan 8 was attended by a large audience, but was a disappointment to many. Dr. Nansen's illustrated lecture 9, given under the auspices of the Albany Historical and Art Society, was largely attended. C. M. Van Buren in Othello 10. Corbett veriscope 15-17.==Leland Opera House (C. H. Smith, manager): A Girl from Ireland, with Katie Rooney as the girl, filled the house at each performance 4-6. The play is written by Harry B. Marshall, who is with the co., and serves very acceptably to display the talents of one of the hardest working women on the stage. She is well supported, the cast including J. P. Alicoate, Tom Peasley, Charles Weston, Annette Moore, Josie Rooney, Lillian Crawford. A Railroad Ticket 8-10 with a cast headed by Burt Haverly and Laura Biggar is an up-to-date and pleasing show. Brother for Brother 11-13. The Span of Life 15-17.

SYRACUSE.—New Wieting Opera House (M. Reis, lessee; John L. Kerr, manager): The Highwayman drew good crowds 4-6; it is tuneful and well presented. Esther Lyons' lecture on Klondike attracted a few gold enthusiasts 8. Henshaw and Ten Broeck in Dodge's Trip to New York 9 was only a fair performance, but drew well. Anthony Hope's lecture attracted largely 10. A Husband by Deputy 12, 13.==Bastable Theatre (F. D. Hennessy, manager): Joseph Hart in The Tarrytown Widow gave a lively performance to good business 5, 6. The Real Widow Brown 8, 9; attendance fair; performance good. Brooke's Chicago Marine Band pleased a good house 10.==Grand Opera House (G. A. Edes, manager): W. H. Powers' co. in Shannon of the Sixth 4-6 gave satisfaction to large audiences. Isham's Octoroons pleased houses of good proportions 8-10. A Jay in New York 11-13. Shall We Forgive Her 15-17. The Tornado 18-20.==Item: Mrs. Tom McIntosh was unable to appear with the Octoroons 8 owing to illness.

SCHENECTADY.—Van Curler Opera House (C. H. Benedict, manager): The Geisha pleased a fair-sized audience 4. Mark Smith made a decided hit and received several encores. Charles W. Swain and Miss Millard are deserving of special mention. Katie Emmett in the Waifs of New York had a top-heavy house 5. Miss Emmett did exceptionally good work, but support was poor; scenic effects grand. Walter Damrosch gave a piano recital 8 to a very large audience at advanced prices. Shore Acres did big business 9; co. competent. Archie Boyd did splendid work in the leading role. The part of Martin Berry was played by Atkins Lawrence, an old Schenectady boy, and the audience gave him a grand reception. The Span of Life 11. Lewis Morrison 15. A Coat of Many Colors 16. Coon Hollow 18.==Items: George C. Oget, of The Geisha co., has many friends in this city, and they entertained him in fine style 4.—After the performance of Half a King in this city Francis Wilson was given a reception at the residence of E. W. Paige, by Mr Paige and the Misses Campbell. The elite of the city had the pleasure of meeting the king of comedians.

ROME.—Washington Street Opera House (Graves and Roth, managers): A Trip to the Circus, booked for Oct. 29, failed to appear. Bessie Morton Comedy co. 1-6 to small business; co. poor. Brooke's Chicago Marine Band 9; large audience; endless applause. Finnigan's Ball, booked for 10, canceled. Vitascope 12, 13. James Young 16, 17. A Railroad Ticket 19. Bates Brothers' co. 22-28.==Sink's Opera House (Samuel Cox, manager): Local concert 5; large house. Claire Tuttle's Comedy co. 8-13 opened to S. R. O., presenting The Child of Nature. The Burroughs, Bert McCann, and George Moore joined the co. here; co. as a whole is strong.

PEEKSKILL.—Depew Opera House (F. S. Cunningham, manager): The Span of Life to big business Oct. 30; co. first-class. Spears Dramatic co. 1-6 to fair business; co. good. Margaret Mather booked for 12, canceled. The Tarrytown Widow 20.

OSWEGO.—Richardson Theatre (J. A. Wallace, manager): The Tarrytown Widow 4; fair business; highly satisfactory. The Real Widow Brown 5; average business; pleasing fairly. Henhaw and Ten Broeck 8 in Dodge's Trip to New York; average house; pleased well. Shannon of the Sixth 12. Shore Acres 15. The Tornado 16. James Young 22. The Cotton King 26.

YONKERS.—Music Hall (W. J. Bright, manager): Patent Applied For 6; small house; performance only fair.

FONDA.—Opera House (E. B. Hodge, assistant manager): Wilson Comedy co. 8-10 to packed houses; co. first-class. Special mention must be made of F. H. Wilson and R. A. Furness. Danfield's Colored Cake Walk 17. McKruther and Jones 19. Davis Family 20. House dark 22-27.

POUGHKEEPSIE.—Collingwood Opera House (E. B. Sweet, manager): Patent Applied For 4 proved disappointing to a small audience. Francis Wilson and his merry co., headed by dainty Lulu Glaser, in Half a King 5 delighted a large, appreciative audience; performance good; staging superb. Pudd'nhead Wilson 12. Herbert Kelcey and Effie Shannon 15. The Sunshine of Paradise Alley (return engagement) 16. Victor Herbert's Band 20. Dan Sully 23. White Slave 25. A Breezy Time 27. The Girl from Paris 29.

HUDSON.—Opera House: A Trip to Coontown pleased a fair audience 5. Burt Haverly and Laura Biggar in A Railroad Ticket gave great satisfaction to a large house 6; specialties unusually good. The Span of Life 10. McCarthy's Mishaps 12.

PENN YAN.—Sheppard Opera House (C. H. Sisson, manager): The Tornado 9; good performance to good business. Henshaw and Ten Broeck 13.

WARSAW.—Opera House (E. E. Baker, manager): Brooke's Chicago Marine Band 12.

HORNELLSVILLE.—Shattuck Opera House (S. Ossoski, manager): Boston Ladies' Symphony Club 5 to S. R. O. The Heart of Chicago 20.

JAMESTOWN.—Allen's Opera House (H. F. Allen, manager): Daniel R. Ryan co. finished a good week's business 6. Victor Herbert's Band 12. The Heart of Chicago 17.

CORTLAND.—Opera House (Wallace and Gilmore, managers): The Real Widow Brown 6 gave satisfaction to a topheavy house. Bessie Morton co. 8-13 opened to largest audience of season; good business every night. The Hathorn Sisters deserve special mention. Herbert's Band 16. A Railroad Ticket 18. Claire Tuttle co. 22-26.

FISHKILL-ON-HUDSON.—Academy of Music (C. and G. Peattie, managers): McCarthy's Mishaps 11; fair house; did not please. Daniel Sully 22.

OWEGO.—Wilson Opera House (J. D. Hutchinson, manager): Henshaw and Ten Broeck in Dodge's Trip to New York 4 to good business; excellent performance. Andrews Band (benefit) 13. Bates Brothers' Comedy co. 15-20. City Sports 29.

CANANDAIGUA.—Grand Opera House (S. C. McKechnie, manager): Henshaw and Ten Broeck in Dodge's Trip to New York 11 pleased a large house. Brooke's Chicago Marine Band 13. A Railroad Ticket 16. James Young 20.

FULTON.—Stephens Opera House (William C. Stephens, manager): Annie Clarke Hanson 8 13; poor business; performance fair. Tornado 17.

COHOES.—Larkin Hall. (Mr. Williams, manager): Brooke's Chicago Marine Band 7; fair business.

KINGSTON.—Opera House (C. V. Du Bois, manager): Cole and Johnson in A Trip to Coontown 6; excellent performance to good business. A large audience greeted The Span of Life 9; performance first-class. Pudd'nhead Wilson 13. Cissy Fitzgerald 17. The Tarrytown Widow 18.==Academy of Music (C. D. Carter, manager): Veriscope 19, 20.

AUBURN.—Burtis Opera House (E. S. Newton, manager): Arnold Wolford co. drew crowded houses 1-6. Pudd'nhead Wilson delighted a large audience 8. The Tornado did light business 10. The Tarrytown Widow to a fair house 11. Victor Herbert's Band 15. A Railroad Ticket 17. James Young 18. The Foundling 19.

ROCHESTER.—Lyceum Theatre (A. E. Wolff, manager): The Highwayman to large audience 8-10; co. deserving high praise. The Bostonians 15-17.==Cook Opera House (S. S. Shubert, manager): Shannon of the Sixth, with W. H. Power, pleased large attendance 8-10. A Railroad Ticket kept big audiences in good humor 11-13.==Academy of Music (Louis C. Cook, manager): Lincoln J. Carter's The Tornado to good houses 11-13.

SARATOGA SPRINGS.—Theatre Saratoga (Sherlock Sisters, managers): Shore Acres was complimented with a rousing attendance 8; a more satisfactory representation has not been seen here. Gayest Manhattan 10 to a large house; co. first-class; costumes handsome; scenery appropriate. Special mention should be made of the excellent work of Gertie Reynolds. The Span of Life 13. The Cotton King, due 16, postponed. Zephra (local) 24, 25, 27. Fitz and Webster in A Breezy Time 25.==Town Hall (Leonard and Eddy, managers): George Richards and Eugene Canfield in My Boys entertained a fair house 11; co. and play both deserved a better business. Veriscope 18.

GLENS FALLS.—Opera House (F. P. Pruyn, manager): The Hearthstone to fair house; performance first-class. The Tarrytown Widow (return) 17.

LYONS.—Memorial Hall (John Mills, manager): The Tornado 6; fair performance to small business. Brooke's Chicago Marine Band 11; fine concert to fair business. Esther Lyons in Glimpses of the Klondike 12. Shore Acres 17. Cissy Fitzgerald in The Foundling 23.

CORNING.—Opera House (H. J. Sternberg, manager): Frederick Warde in Iskander 4 to large and delighted audience; co. first-class. Kennedy's Players opened for a week 8 to good business. A Coat of Many Colors 18. Pudd'nhead Wilson 30.

BINGHAMTON.—Stone Opera House (J. P. E. Clark, manager): Kennedy's Players, presenting The Midnight Express, A Celebrated Case, My Burglar, The Two Thieves, The Two Orphans, Ingomar, East Lynne, and The Dark Side of London, closed a very successful week 6, giving satisfaction. Bates Brothers Comedy co. began a week's engagement 8, opening in The Ladder of Fame to a large and appreciative audience. Andrew Mack 17. Joseph Jefferson 18. Lewis Morrison 19, 20.

ELMIRA.—Lyceum Theatre (M. Reis, lessee; W. Charles Smith, manager): Frederick Warde in Iskander 5; fair house. The Geisha pleased a large house 8. Joe Hart in The Tarrytown Widow 9; large house. The Tarrytown Widow (return) 13. The Indian 15. Victor Herbert's Band 17. Joseph Jefferson 19.

NORWICH.—Clark Opera House (L. B. Bassett, manager): The Real Widow Brown 12. Tornado 22. Middaugh's Musical Comedy co. 25.

ONEIDA.—Munroe Opera House (E. J. Preston, manager): Finnigan's Fortune, booked for 8, failed to appear. Brooke's Marine Band gave a fine concert 10 to a fair house. Welsh Prize Singers 15. Pinafore 16, 17. Professor Turner 19. Breaking His Bonds 24. Tremont Quartette 26.

OGDENSBURG.—Opera House (Charles S. Hubbard, manager): Veriscope of Corbett-Fitzsimmons fight 8, 9; small houses. A Husband by Deputy 10; good performance to light business. Shore Acres 13. Shannon of the Sixth 15. Under the Dome 22.

ELLENVILLE.—Masonic Theatre (E. H. Munson, manager): Fisk's Jubilee Singers 10 gave excellent concert to full house. Clayton's Band Concert 19. Coon Hollow 26.

TROY.—Griswold Opera House (S. M. Hickey, manager): Katie Emmett 5, 6; co. and business good. Brother for Brother 8-10; co. fair; business good. Dan McCarthy 11-13. Joseph Green co. 15-20.==Rand's Opera House (Gardiner Rand, manager): Shore Acres 5, 6; co. and attendance fine. Gayest Manhattan 9; S. R. O. James Young 12, 13. The Tarrytown Widow 15.

AMSTERDAM.—Opera House (George McClumpha, manager): Brooke's Marine Band gave a delightful concert to a fair audience 8. Garrett P. Servis lectured to a large house 10. James Young 15. The Span of Life 18. Andrew Mack 19.

OLEAN.—Academy of Music (F. D. Leland, manager): Tommy Shearer opened for a week 8 to good business.==Opera House (Wagnor and Son, managers): Dark.

GLOVERSVILLE.—Kasson Opera House (A. L. Covell, manager): Isham's Octoroons 5; good business. Receipts $302; general satisfaction. Wesley (local) 6-8 to fair audience. Shore Acres made its first appearance here 10 with great opposition to $464. Ransom's Entertainers 12. The Wicked City 15. Jane Coombs in Bleak House 20. The Tornado 25.==Item: Manager Covell is making the season here an unusually attractive one. The people are very much pleased with both the number and character of the attractions.

LOCKPORT.—Hodge Opera House (Knowles and Gardner, managers): Kismet 5, with fine costumes, excellent scenery, and a well drilled chorus; principals only fair. The Shamrock and the Rose (local) 9, 10 to big business. Shore Acres 16. Hogan's Alley 20.

NEWBURG.—Academy of Music (F. M. Taylor, manager): The Span of Life 8 to a small and top-heavy house; performance pleasing. Pudd'nhead Wilson 12. Cissy Fitzgerald 15. Sunshine of Paradise Alley 17 (return date). Veriscope 22, 23. First Born 24.

BATH.—Casino Opera House (C. A. Shults, manager): Lincoln J. Carter's The Tornado 5 to good house; performance unsatisfactory. The Heart of Chicago 23.

CATSKILL.—Nelida Theatre (Kortz and Lampman, managers): Dark.==Opera House (J. F. Gaylord, manager): McKittrick and Jones 15, 16.

ITHACA.—Lyceum (M. M. Gutstadt, manager): Robert Downing in The Gladiator to small house 4. Henshaw and Ten Broeck 5 in Dodge's Trip to New York; fair business. The Geisha pleased a full house 6. Joe Hart 10 in The Tarrytown Widow; fair business, good performance. Lewis Morrison 18. Coat of Many Colors 19. Cissy Fitzgerald 20. Shore Acres 23.

ONEONTA.—Metropolitan Theatre (W. D. Fitzgerald, manager): Middaugh Comedy co. in A World of Fun 13. Finnigan's Courtship 19.

NORTH CAROLINA.

FAYETTEVILLE.—Opera House (Will C. Dodson, manager): Cora Van Tassell co. closed a three nights' engagement 6, presenting Hidden Hand, Little Officer, and A Gilded Age to satisfied audiences. F. Ward Marrion scored a hit, being encored at every performance. Cora Van Tassell, May Niblo Drew, William Stuart, and Edwin Trevor deserve mention. Miss Van Tassell's dancing was graceful and up to date. The Burglar 11-12.==Item: Frank W. Lane, manager of Cora Van Tassell's co., left town, leaving salaries and hotel bills unpaid. Through the courtesy of Manager Dodson and Mr. Mathews, of Hotel LaFayette, a benefit performance was arranged for 8. A large and appreciative audience greeted the players. Receipts were sufficient to pay all claims. The co. left here 9 and will continue tour, filling all dates.

RALEIGH.—Metropolitan Opera House (George D. Meares, manager): McFee's Matrimonial Bureau 8 to fair business; co. good. Cora Van Tassell 15-20. Rhode's Merrymakers 29.==Academy of Music (Crawford and Pence, managers): Human Hearts 18. Veriscope 19.

GOLDSBORO.—Messenger Opera House (B. H. Griffin, manager): Darrell Vinton 4-6 in Hamlet and Othello, with excellent support, gave the best performances of the season to fair business. Mr. Vinton, William Hunt, and Miss Wilburham were worthy of mention. Cora Van Tassell, booked for 8-10, failed to appear 8, but arrived 9.

CHARLOTTE.—Opera House (Nat Gray, manager): Woodward-Warren co. 8-13, playing Practical Joke, Man from Paris, Too Much Smith, and Cheek; good co.; first night S. R. O. Darrell Vinton 15-17. Brady's veriscope 20.

WILMINGTON.—Opera House (S. A. Schloss, manager): Woodward-Warren co. 1-6 in repertoire to good business. Richard and Pringle's Georgia Minstrels 9 to a large house. McFee's Matrimonial Bureau 10; good house and performance. Brady's veriscope 16, 17.

DURHAM.—Opera House (Mallory and Hackney, managers): McFee's Matrimonial Bureau 6; good performance. Darrell Vinton 8, 10; fair business; good performances. Veriscope 12, 13. Woodward-Warren co. 15-21.

GREENSBORO.—Academy of Music (W. J. Blackburn, manager): The Burglar 8 delighted a large audience; co. good; performance above the average. Kronberg Concert co. 16.

NORTH DAKOTA.

FARGO.—Opera House (C. P. Walker, manager): Francis Jones in In Old Madrid 2 to very poor business, but far better than it deserved. Mamie Gilbert, elocutionist, 3 to large and pleased audience. Dan Stuart's veriscope of Corbett-Fitzsimmons fight 6 to large audience. Receipts, $488. Calhoun Opera co. 9. Katie Putnam in Tim Tucker's Kid 16. At Gay Coney Island 18. The Pulse of New York 23. The Gay Matinee Girl 25. A Milk White Flag 27.

ALSON BRUBAKER

JAMESTOWN.—Opera House (E. P. Wells, manager): Beach and Bowers' Minstrels drew a good house 1; some of the business was mediocre, but generally the performance gave satisfaction. Borden, hypnotist, 18, 19. Schubel Symphony Club 20.

BISMARCK.—Athenæum (J. D. Wakeman, manager): Schubert Symphony Club 23. Blie's Schiller Vaudeville 27.

GRAND FORKS.—Metropolitan Theatre (E. Lander, manager): Giffen-Neill co. presented The District-Attorney, The Jilt, and A Social Highwayman 25-27 to fair business; co. was one of the best here this season; audiences increased nightly. Corbett-Fitzsimmons contest in Dan A. Stuart's veriscope 4 to good business. Calhoun Opera co. 8. Katie Putnam 15. Jacob Litt's At Gay Coney Island 17. Pulse of New York 22. A Milk White Flag 25. The Gay Matinee Girl 30.

GRAFTON.—Opera House (W. W. Robertson, manager): D. V. Harrison's veriscope 3 to fair house; production very good.

OHIO.

DAYTON.—Grand Opera House (Harry E. Feicht, manager): A Southern Romance 3; light business; while the play is crude in some portions it is withal a beautiful story, and can be made, with the aid of a good dramatist, a most excellent production; it was fairly well interpreted considering the fact that this was the second stand and third presentation: J. W. Thompson, Franklyn Hill, Edward Wade, Edward A. White, Emmett Corrigan, Thomas H. Ince, Beryl Hope, Cora Tinnie, and Emma Brennan formed the cast; the scenery was perfect. The Man from Mexico 23. Kellar 25 (Thanksgiving). Mrs. Fiske 27.==Park Theatre (Harry Feicht, manager): Gus Hill's World of Novelties 4-6 to S. R. O.; the specialties were all of a high order and well merited the lavish applause bestowed. Faust, with Erroll Dunbar as Mephisto, 8-10. A Hot Old Time 18-20. Sam Devere 22-24. The Prodigal Father 25-27.==Items: Mrs. Leslie Carter was in our city Sunday 7, paying a brief visit to relatives and friends.—George A. Dackson, of Indianapolis, paid a short visit to his local representative, Manager Harry E. Feicht 8, expressing himself highly pleased with the complete and satisfactory manner in which his interests are taken care of.

J. W. WEIDNER.

TOLEDO.—Valentine Theatre (L. M. Boda, manager): Roland Reed and Isadore Rush drew two of the best houses of the season to see The Wrong Mr. Wright and The Man of Ideas 5, 6; support good. At Piney Ridge 10, by the author, David Higgins, and an all round good co. The house was not as large as the piece deserved, as it was a very satisfactory performance. James O'Neill 12.==People's Theatre (S. W. Brady, manager): Ferguson and Emerick, supported by five people who could neither act, sing, nor dance, gave McNulty's Visit 4-6 to fair business. Hogan's Alley proved another vehicle to introduce a number of specialties; good houses seemed to enjoy the performance 7-10. The Octoroons 18-20.

AKRON.—Assembly Theatre (W. G. Robinson, manager): Mlle. Ani's Monarchs 6; fair house; co. medium. Van Dyke and Eaton co. 8-13 in The Tallow Candle, A Noble Outcast, and Gutta Percha Girl; co. good; crowded houses. Labadie's Faust 16. Blaney's A Boy Wanted 17.==Grand Opera House (W. A. Robinson, manager): The Heart of Chicago 6; small house; performance not up to standard. For Fair Virginia 8; house comfortably filled; co. and play very good. Kismet 11. James O'Neill 13. Kellar 15. Mrs. Fiske 24. Morrison's Faust 25.==Items: The Van Dyke and Eaton co. is composed of very clever people and deserves success.—John Todd, formerly treasurer of the Grand, is to manage Labadie's Faust.—Thirty-seven members were initiated into the Akron Lodge No. 363, B. P. O. E., 8.

COLUMBUS.—Great Southern Theatre (Lee M. Boda, general manager; Ad F. Miller, business manager): Roland Reed and an excellent co. presented The Wrong Mr. Wright and A Man of Ideas 3, 4. Miss Rush scored an emphatic hit singing Fred Neddermeyer's new song, "The Pullets and De Coon." The houses were splendid. At Piney Ridge, the best romantic drama seen here this season, was given before fair houses 8, 9. David Higgins, the author, in the leading role, was excellent, as was the rest of the cast. Frederick Julian, Van Kinsie, Louise Rial, and Georgia Waldron being especially commendable. Primrose and West 11. The Prisoner of Zenda 12, 13. The Man from Mexico 15-17. Arion Club 18. James O'Neill 19-21.==High Street Theatre (Albert Ovens, manager): Shanty Town 4-6 pleased good houses. Tom Nawn in his specialty was excellent. The Electrician was given with a good cast 8-10; scenic effects especially good. Straight from the Heart 11-13. A Hot Old Time 14-16.==Item: The stock co. was prevented from filling a date at the Southern owing to the severe illness of Miss Edyth Chapman; the co. will probably be able to open the Grand about Dec. 1.

GREENVILLE.—Grand Opera House (Sherman and Dorman, managers): Andrews Opera co. Oct. 29, 30; large business. Creston Clarke in The Last of His Race 2 to small but appreciative audience. The Girl from 'Frisco 4; good performance to fair house. Madame De Souza 8. For Fair Virginia 10. Elihu R. Spencer 13. Veriscope 15. Farmer Jones 18.

CAMBRIDGE.—Hammond's Opera House (R. Hammond, manager): Elihu Spencer 2 in Merchant of Venice; splendid performance; fair attendance; Go-Won Go-Mohawk 4 did not draw a large house; a gallery performance.

MT. VERNON.—Woodward Opera House (Grant and Stevens, managers): Morrison's Faust 6. The Heart of Chicago 9.

PORTSMOUTH.—Grand Opera House (H. S. Grimes, manager): Turner's World of Novelties 3; attendance light; co. poor. Victor Herbert's Band 6 to S. R. O. Blaney's A Boy Wanted 8; good house and co. Pearl Revare, a Portsmouth girl, made a decided hit. Yale's Devil's Auction 10.==Item: Lida Dexter, late of The Crystal Slipper co., is at liberty and at her home this city.

CARROLLTON.—Grand Opera House (Kemmer Brothers, managers): Phillips' U. T. C. 12.

CHILLICOTHE.—Masonic Opera House (E. S. Robinson, manager): Billy Lester's co. 1-3 to light business, which was all that was merited. Turner's World of Novelties 4; good business; co. not up to standard. Remenyi concert 6 was a decided success. Andrews Opera co. 8 to S. R. O.; co. excellent. Mr. Parker deserves special mention. A Boy Wanted 9. Devil's Auction 11.

FREMONT.—Opera House (Heim and Haynes, managers): Kellogg Bird Carnival and Concert co. 4 to large house; fair satisfaction. Madame Sans Gene 5 to fair audience; performance best seen here this season. Nellie McHenry 11. A Boy Wanted 24.

ZANESVILLE.—Opera House (R. D. Shultz, manager): The Merchant of Venice 9. Othello 10, given by the Elihu Spencer Dramatic co., pleased good sized audiences. A Boy Wanted 11. Wilbur Opera co. 15-20.

URBANA.—Market Square Theatre (H. H. Williams, manager): Victor Herbert Band 3 mat.; small house; best band ever heard here. Hogan's Alley 3 evening; good house; performance very satisfactory. Corbett-Fitzsimmons Veriscope 8, 9 to good houses; best of satisfaction. Elihu R. Spencer in Romeo and Juliet 11.==Items: J. C. Spreem, manager of the veriscope, and Lecturer Doc Waddell royally entertained The Mirror man.—The Kennedys—Steve and Evalyn—are home on a visit.

ALLIANCE.—Opera House (F. W. Gaskill, manager): In Atlantic City 3; good business; best satisfaction. Ferguson and Emerick in McNulty's Visit 10.

MANSFIELD.—Memorial Opera House (E. R. Endly, manager): Madame Sans Gene with Katherine Kidder in the cast gave one of the finest performances ever presented here. Mlle. Ani's Monarchs 5; small house; co. fair. Van Dyke-Eaton co. 15-20. Fallen Among Thieves 25. Mrs. Fiske 26. Lester and Dunn's Vandevilles 29, 30.

TIFFIN.—Noble's Opera House (Charles L. Bristol, manager): Local Minstrels 5, 6 gave good entertainment to large audiences. Mlle. Ani's Monarchs presented an enjoyable performance 8 to a good house; general satisfaction.

HILLSBORO.—Bell's Opera House (Frank Ayres, manager): Andrews Opera co. 9, 10. Lecture 12.

STEUBENVILLE.—City Opera House (Charles Holton, manager): In Atlantic City 8; full house. The Mystic Midgets 12, 13.==Item: Several members of The Bostonians are coming from Pittsburg 11 to give a matinee concert for the benefit of the Edwin M. Stanton Monumental Fund. Mr. MacDonald is an old Steubenville boy, and is always ready to do anything that is of interest to the old town.

MARTIN'S FERRY.—New Opera House (Will A. Miller, manager): Macauley-Patton co. supporting Ida Florence Campbell 1-6 to excellent business; performance good; receipts $300. Rook's Players opened the week 8-13 with The Outcast; business good. McNulty's Visit 18.==Items: Through a misunderstanding the scenery and baggage car of Rook's Players was sent to Martinsburg instead of Martin's Ferry, and therefore the co. was forced to appear 8 in street dress.—Little Myrtle Miller was taken ill recently and could not appear in her black-face specialty with Rook's Players. She is somewhat better now.

NEWCOMERSTOWN.—City Opera House (I. S. Loos, manager): C. G. Phillpis' U. T. C. 9 to fair business. Mahara's Colored Minstrels 15.

ELYRIA.—Opera House (W. H. Park, manager; Dykeman and Matthews, associate managers): Ferguson and Emerick in McNulty's Visit 9; fair performance to crowded house. A Boy Wanted 18. Russell's Comedians 22. Kelly and Mason 30.

GALION.—City Opera House (S. E. Riblet, manager): M. L. Kinsey Comedy co. 8-10, producing Inshavogue, Man in Black, and Uncle Hiram; business fair; co. weak.==Manager Opera House (Waldman and Rettig, managers): Dark.

SPRINGFIELD.—Black's Opera House (Samuel Waldman, manager): Victor Herbert's Band 3; good business. Gus Hill's Novelties 8; poor performance to poor business. Marion Abbott in Madame Sans Gene 9; good performance to good business. Andrews Opera co. 11-13. Prisoner of Zenda 15.

SANDUSKY.—Nielsen Opera House: Kathryn Kidder, supported by an excellent co., presented Madame Sans Gene to a large and delighted audience 4. The Privateer 6. Nellie McHenry, an old-time favorite, kept a large audience in a good humor 10 in A Night in New York. Hogan's Alley 17. Brooke's Chicago Marine Band 23.==Item: The Strange Adventures of Miss Brown, booked for 20, canceled.

FINDLAY.—Marvin Opera House (W. C. Marvin, manager): Kathryn Kidder in Madame Sans Gene 6; good business. The Great Train Robbery 9 to small audience. Nellie McHenry 19. Gus Hill's Novelties 20. J. E. Toole 23.

SALEM.—Grand Opera House (Elliott and Geiger, managers): Kismet 12. Phillips' U. T. C. co. 15. Kellar 18. Morrison's Faust 26.==Items: Crystal Slipper and O'Brady's Election canceled.—Allison's Automatic Silver Mine has returned after a prosperous tour through Ohio.

RAVENNA.—Reed's Opera House (Pitkin and Severence, managers): Blaisdell and Brown's co. 8-13 in repertoire; fair business; co. average.

ADA.—Whiteside Theatre (O. H. Goldsmith, manager): Barbour Theatre co. 8-13; pleasing performances to good business. The Strange Adventures of Miss Brown 18.

MARION.—Grand Opera House (T. G. Seymour manager): Victor Herbert's Band 4 pleased a large audience. Marie Donivan, prima donna, captured the house with her grand voice. She is a native of Delaware, near here. Nellie McHenry 8 in A Night in New York; fair house; bad weather. A Black Sheep 15. Montezuma of Mexico 16. Gus Hill's Novelties 18. Kellar 22.

XENIA.—City Opera House (C. L. McClellan, manager): Gilmore and Leonard's Hogan's Alley 4 pleased a large audience. Madame Sans Gene 10; good business; performance excellent. John Thomas Concert co. 11. Devil's Auction 12.

LOGAN.—Rempel's Opera House: Ramsey, Shaffer and Clarke 6 to good business.

NEWARK.—Memorial Auditorium (Rosebraugh and Collins, managers): Billy Lester's Vaudeville co. 4-6 did good business at popular prices. Lincoln J. Carter's Heart of Chicago pleased a large house 10. Gus Hill's co. 15.

LANCASTER.—Chestnut Street Opera House (Mrs. McNeill, manager): Victor Herbert's Band 5; excellent performance. A Boy Wanted 10; big business and well pleased.

MARIETTA.—Auditorium (M. G. Seipel, manager): O'Hooligan's Wedding 10 to a large and pleased audience. U. T. C. 16. Kismet 18. McNulty's Visit 20. Mahara's Minstrels 25.

CANTON.—The Grand (M. C. Barber, manager): Sam Morris in Old Money Bags to fair business 3. Victor Herbert's Band delighted a good audience 9. The Great Train Robbery 10 to good business.

PIQUA.—Opera House (C. C. Sank, manager): Veriscope of Corbett-Fitzsimmons pictures 5, 6; business fair. Elihu R. Spencer 12.

MASSILLON.—New Armory (G. C. Haverstack, manager): Clarence L. Tomlinson lecture 4; poor house. Mandolin and Guitar concert 9; good house. Morrison Comedy co. 12, 13.

GALLIPOLIS.—Ariel Opera House (T. S. Cowden, manager): Gibney co. 8-10 opened to good house; co. fair. O'Hooligan's Wedding 12. Morrison's Faust 18.==Item: J. T. Powers joined the Gibneys here.

IRONTON.—Masonic Opera House (B. F. Ellsberry, manager): A Boy Wanted 6 to a large and disappointed audience. Devil's Auction 9 to large and pleased audience. O'Hooligan's Wedding 16. Mahara's Minstrels 27.

LIMA.—Faurot Opera House (Howard G. Hyde, manager): 1492 pleased a packed house 4; a large audience greeted Professor Barrall and Madge Bradford 7; spiritualistic performance most pleasing. Kathryn Kidder and her excellent co. presented Madame Sans Gene to a large and pleased audience 9; performance fine. The Electrician 11. Andrews Opera co. 15-17. Gus Hill's Novelties 19.

EAST LIVERPOOL.—New Grand (James Norris, manager): Sam Morris 4 in Old Money Bags kept a full house in good humor. Koben, the strong man, 6; good athletic performance to small house. June Agnott co. opened for a week 8 to S. R. O., presenting The Ranch King, Bowery Boys, and Libby Prison to good houses.

URICHSVILLE.—City Opera House (Elvin and Van Ostran, managers): Ferguson and Emerick in McNulty's Visit 12.

ATHENS.—Opera House (Miller and McCune, managers): Elihu R. Spencer, supported by an excellent co., in Othello opened the season to packed house 6. Mr. Spencer was warmly received, being the recipient of several curtain-calls. Rendition of drama was fine. Play was preceded by dedicatory addresses by prominent citizens. The Gibneys 11-13.

OREGON.

SALEM.—Reed's Opera House (Patton Brothers, managers): Digby Bell 7 in The Hoosier Doctor to good business; performance excellent. Hoyt's A Trip to Chinatown 2 to good business; performance satisfactory. McEwen, hypnotist, 8-13.

BAKER CITY.—Rust's Opera House (Phil V. Nebergall, manager): M. B. Curtis in Sam'l of Posen to good business Oct. 29. Josephine (local) 1. Louis James 10.

ASTORIA.—Fisher's Opera House (L. E. Selig, manager): Dr. Lloyd Cooke, spiritualist, to fair business Oct. 31. Helen Kelleher, lecturer, to fair business 3.

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PENNSYLVANIA.

MAHANOY CITY.—GRAND OPERA HOUSE (J. J. Quirk, manager): The White Mahatmas 12, 13 canceled. Darkest America 15. Dr. Long's co. 17. Other People's Money 19.==HERSKER'S THEATRE (John Hersker, manager): Edward Elliot gave a most delightful impersonation of the several characters in Hazel Kirke 4 to medium audience. Agnes Herndon (return engagement) opened week 8-13 to a crowded house, turning nearly two hundred people away. There were 1,456 paid admissions the first night, and business kept up splendidly the rest of the week. The repertoire included A Night's Frolic, The Sunny South, The Brooklyn Handicap, La Belle Marie, Saved from the Flames, and The Jealous Mrs. Brown. The plays were all produced in a capable manner, and the audiences were all pleased. U. T. C. 15.==ITEMS: Rhida Johnson, of James Young's co., greeted friends of this locality, while she was resting at Pottsville 12-16.—Manager Lander, of the Academy of Music, Pottsville, will have charge of The White Mahatmas co.—Aubrey Mittenthal, manager of Agnes Herndon, says his star is playing to average weekly receipts of $1,500 at 10, 20, and 30 cents. R. W. SHERTZINGER.

JOHNSTOWN.—CAMBRIA THEATRE (J. C. Mishler, manager): Martin's U. T. C. 4 to S. R. O. Sam Morris in Old Money Bags to a fair audience 5. Mr. Morris had acceptable support. W. A. Tully, Daniel Williams, Louise Repley, and Susie Stockton all doing conscientious work. The play was well received and Mr. Morris won evident favor.==JOHNSTOWN OPERA HOUSE (James G. Ellis, manager): The Cameron Clemens repertoire co. presented the Stowaway 8 to the banner house of the season; fully 100 people were turned away. Lights o' London drew out another large audience mat. 9. All the Comforts of Home was well presented to a big house 10. Wages of Sin 11. The Paymaster 12. Lady of Lyons and Brother for Brother 13. Hart's Comedy co. 22-24.

SCRANTON.—LYCEUM (Reis and Burgunder, managers): Henshaw and Ten Broeck 3 in Dodge's Trip to New York to fair business; performances good. James J. Corbett 5 in A Naval Cadet to fair business. Robert Downing 6 in Othello to good business, pleasing immensely. The Geisha 9 to large business, giving a fine entertainment. Andrew Mack 16. Joseph Jefferson 17.==ACADEMY OF MUSIC (Reis and Burgunder, managers): The Indian 4-6. Elroy's Stock co. 8-10 in repertoire to large business. Darkest America 15-17. Coon Hollow 18-20.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (M. Reis, manager): The Spooners 1-6 in The Galley Slave, The Circus Girl, A Fair Rebel, Eccles' Girls, Hazel Kirke, The Colonel's Daughter, Inez, The Judge's Wife, The Little Treasure, Muggs' Landing, and Little Miss Mabb, to fair business; appreciative audiences; co. good; at popular prices. Darkest America 9 to a large and enthusiastic audience; specialties good; much applause. Martin's U. T. C. 11. The Geisha 12.

POTTSVILLE.—ACADEMY OF MUSIC (Markley and co., managers): 400 Minstrels (local) 2 to S. R. O. Daniel Sully 3 in O'Brien the Contractor; big business; good performance. A Romance of Coon Hollow 4; fair business; appreciative audience. James Young gave David Garrick 8 to a good house. Reba Johnson, who re-wrote that play, joined the co here. The Secret Enemy 11. The Land of the Living 13. The Spooners 15-20.

ALLENTOWN.—ACADEMY OF MUSIC (N. E. Worman, manager): Primrose and West's Minstrels to a crowded house 8. The Land of the Living to light business 9. The Secret Enemy to a small but pleased audience 10. Elmer Grandin and Eva Mountford, the stars, won new laurels. John L. Sullivan 12. Robie's Bohemian Burlesquers 13. Graphoscope 16, 17.

MCKEESPORT.—WHITE'S OPERA HOUSE (F. D. Hunter, manager): Hennessy Leroyle in Other People's Money amused a well filled house 9; performance good. Cameron Clemens co. 15-20.==ITEM: Billie Williams, his wife and family, left here 8 for the East, where he expects to fill several engagements.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): Waite's Comedy co. 1-6; fair business. The Americus Four 8-13.

PITTSTON.—MUSIC HALL (C. C. King, manager): The Spooner's opened for a week 8 to S. R. O., notwithstanding bad weather; performance good, including many pleasing specialties. Plays presented were: The Circus Girl, The Galley Slave, The Colonel's Daughter, Hazel Kirke, Muggs' Landing, Eccles' Girls, Little Miss Mab, and The Judge's Wife. Little Trixie 17. Graphoscope 18-20. Agnes Herndon 22-27. Daniel Sully 29, 30.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): Agnes Herndon in repertoire pleased large houses 4-6; specialties good. James Young in David Garrick 10 to large and fashionable audience; co excellent. Philharmonic Orchestra 12.

MAUCH CHUNK.—OPERA HOUSE (Robert A. Heberling, manager): Carroll and Johnson's Minstrels gave a fair performance 10 to fair business. N. S. Wood 15-17.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): A Divorce Cure 5, 6. A Hot Old Time 8. A good performance of Madeline of Fort Reno attracted large audiences 9, 10.==GRAND OPERA HOUSE (George M. Miller, manager): The World Against Her 4-6. N. S. Wood gave good performances of The Orphans of New York, Out in the Streets, and The Boy Scout 8, 9 to good houses.

SHENANDOAH.—THEATRE (P. J. Ferguson, manager): Coon Hollow 4 pleased a large audience. Daniel Sully in O'Brien the Contractor 6 to big business. Booked for return date 13. Agnes Herndon 15. Madeline of Fort Reno 16. Darkest America 19.==ITEM: Daniel Sully celebrated his birthday after the performance 6 by giving a banquet to the members of his co.

UNIONTOWN.—GRAND OPERA HOUSE (Harry Beeson, manager): Other People's Money 8 to good business; first-class performance.

FREELAND.—GRAND OPERA HOUSE (D. J. Boyle, manager): Mr. and Mrs. J. L. Tempest in repertoire 11-13.

PUNXSUTAWNEY.—MAHONING STREET OPERA HOUSE (R. A. McCartney, manager): Darkest America 4 to S. R. O.; performance very satisfactory. The World Against Her 20. An American Girl Dec. 4.==ITEM: John W. Vogle, manager of Darkest America, is now very busy organizing and booking his new Afro-American Operatic Extravaganza co. for next season, and for the Paris Exposition.

LATROBE.—SHOWALTER'S OPERA HOUSE (W. A. Showalter, Jr., manager): O'Hooligan's Wedding 5; co. first-class; house good. In Atlantic City 10. George H. Adams 17.

CLEARFIELD.—OPERA HOUSE (Thomas E. Clark, manager): Darkest America 6 pleased a large audience. G. H. Adams 12. The World Against Her 17. John L. Sullivan 19. Boston Ladies' Symphony Orchestra 26.

COLUMBIA.—OPERA HOUSE (James A. Crowthers, manager): Madeline of Fort Reno 5 to big business; audience pleased. The World Against Her 8 to a well filled house; co. strong.

YORK.—OPERA HOUSE (B. C. Pentz, manager): Primrose and West's Minstrels Oct. 29 drew good house and gave a pleasing performance. The Scottish Reformation 4, 5, for benefit local Y. M. C. A. (local cast), drew large to meritorious performances. Himmelein's Ideals, with Beatrice Earle as star, opened to big business 8 for a week.

MT. PLEASANT.—GRAND OPERA HOUSE (J. B. Goldsmith, manager): Hennessy Leroyle in Other People's Money drew a fair house 6; complete satisfaction. Washburn's Minstrels 11.

CURWENSVILLE.—ACADEMY OF MUSIC (A. P. Way, manager): George H. Adams' Troupe 9 to small but appreciative house. John L. Sullivan co. 15. Agnes Wallace Villa 18.

POTTSTOWN.—GRAND OPERA HOUSE (George R. Harrison, manager): Madeline of Fort Reno 8; large and enthusiastic audience.

HAZLETON.—GRAND OPERA HOUSE (G. W. Hammersly, manager): James Young and strong co. in David Garrick pleased a good house 6. The Land of the Living 8; medium business; good performance.

TITUSVILLE.—OPERA HOUSE (John Gahan, manager): Wilson Theatre co. 1-11 to very large business; S. R. O. nightly; good satisfaction. Carroll and Johnson's Minstrels 18.

ASHLAND.—GRAND NEW OPERA HOUSE (Frank H. Waite, manager): James Young and a capable co. in David Garrick 5 to good business; audience pleased. A Romance of Coon Hollow to medium business 9. Dr. Long's Comedy co. 12. Darkest America 16.==ITEMS: James Young and several members of his co. attended the social session of the Elks here 5.—Manager Waite is able to be about again after an illness of several days.

WAYNESBURG.—OPERA HOUSE (Cooke and Munnell, managers): In Atlantic City had a large house 9; an excellent performance.

BRADFORD.—WAGNER OPERA HOUSE (M. W. Wagner, manager): For Fair Virginia 3 pleased a good house. Gonzalez Opera co. 8 in Said Pasha opened for week to large attendance. Repertoire includes Fra Diavolo, Olivette, Little Duke, La Mascotte, and Grand Duchesse. The Indian 16. Heart of Chicago 18.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (A. P. Way, manager): Prisoner of War (local) 4-6 to fair business and satisfaction. George H. Adams 8 to a deservedly small house. Martin's U. T. C. 9; good house and performance. John L. Sullivan 20.

NORRISTOWN.—GRAND OPERA HOUSE (John E. Murphy, manager): Carroll and Johnson's Minstrels gave a very poor performance 5, 6 to poor business.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): For Fair Virginia 4; fair house; good performance. Old Money Bags 6 pleased small audience. Victor Herbert's Band 10. U. T. C. 11.

BELLEFONTE.—GORMAN'S OPERA HOUSE (Al. Gorman, manager): Martin's U. T. C. to a full house 10.

WEST CHESTER.—ASSEMBLY BUILDING (Davis Beaumont, manager): R. E. Graham in Who's Your Friend 5, 6; fair performance to good houses.==OPERA HOUSE (F. J. Painter, manager): Simmons and Slocom's Minstrels 9; performance good; large audience.

TARENTUM.—ALHAMBRA THEATRE (George E. Holmes, manager): In Atlantic City 6 to S. R. O.; co. and specialties best seen here this season. Pat Rooney, Jr., deserves mention. Pugsley Brothers' Tennessee Warblers 11. Washburn's Minstrels 19. Ceborne Mystics 22-24.

WARREN.—LIBRARY THEATRE (F. B. Scott, manager): Minerva Dorr in Kismet 8 to fair and pleased audience. The opera is handsomely staged. Herbert's Band mat. 12 to fair business.

KANE.—LYCEUM THEATRE (M. Reis, manager): Dark.==VERBECK'S AUDITORIUM (William Verbeck, manager): Will open 19 with Carroll and Johnson's Minstrels. This is a new theatre on the ground floor with all modern improvements and fine scenery. The stage opening is 15 x 25 feet. Stage is 42 x 25 feet. Seating capacity 1,000. Mr. Verbeck has had several years' experience as a manager, and will only book first-class attractions.

NEW CASTLE.—OPERA HOUSE (M. Reis, manager): Gonzalez Opera co. closed a week of good business 6. Stowe's U. T. C. drew well 9. Van Osten's Three-Star co. 15-20.

LOCK HAVEN.—OPERA HOUSE (J. H. Mussina, manager): Darkest America 8 to large and pleased audience. A Turkish Bath 13.

TYRONE.—ACADEMY OF MUSIC (C. M. Waple, manager): Martin's U. T. C. 8; crowded house; performance medium.

OIL CITY.—OPERA HOUSE (C. M. Loomis, manager): Veriscope of Corbett-Fitzsimmons contest 5, 6 drew fair houses. Victor Herbert's Band 11. Kismet, booked for 8, canceled.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, managers): A Turkish Bath, booked for 12, failed to appear.

SHARON.—CARVER OPERA HOUSE (P. F. Davis, manager): Edison's projectoscope 12, 13.

UNION CITY.—COOPER OPERA HOUSE (Thomas Cooper, manager): A Turkish Bath 8-10; poor business. Stowe's U. T. C. 15.

BROWNSVILLE.—OPERA HOUSE (Cress and Griffin, managers): Stowe's U. T. C. 6 to fair business. Washburn's Minstrels 8; business fair. Other People's Money 10; good house.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): Himmelein's Ideals closed a week of good business 6. Mr. and Mrs. Elmer Grandin in The Secret Enemy drew a fair house 8 and gave satisfaction.

SHAMOKIN.—G. A. R. OPERA HOUSE (J. F. Osler, manager): Daniel Sully in O'Brien the Contractor pleased a large audience 5. James Young in David Garrick delighted a fair house 9. Darkest America 12. Madeline of Fort Reno 15. Hennessy Leroyle 18.

LEWISTOWN.—TEMPLE OPERA HOUSE (W. C. Duyer, manager): Ceborne Mystics 12-13.

CARBONDALE.—GRAND OPERA HOUSE (Daniel P. Byrne, manager): Coon Hollow 10 to large business; satisfactory performance. Kennedy's Players 15-20. Darkest America 25. The Cherry Pickers 30.

MILTON.—GRAND OPERA HOUSE (Griffith and Co., managers): Darkest America 10 delighted a large audience.

ROCHESTER.—OPERA HOUSE (C. A. Vanderslice, manager): Van Osten's Three-Star co. 1-6; fine performances to good business. Miss Russell made a hit with her clever specialties. Ferguson and Emerick in McNulty's Visit 11. Wilson Theatre co. (return) 16.

CONNELLSVILLE.—NEW MYERS OPERA HOUSE (Charles R. Jones, manager): Washburn's Minstrels 10 pleased a large audience.

BUTLER.—PARK THEATRE (George N. Burckhalter, manager): In Atlantic City, headed by Frank M. Wills, pleased a fair house 5. The Rays 11. Y. M. C. A. concert 18. Washburn's Minstrels 22. John L. Sullivan's big vaudeville co. 23. George H. Adams 25. The World Against Her 29.==ITEM: Perkins D. Fisher has joined In Atlantic City as advance agent.

MT. CARMEL.—G. A. R. OPERA HOUSE (Joseph Gould, manager): George H. Adams 6 to a small and pleased audience. Dan Sully in O'Brien the Contractor 11; fair audience; satisfactory performance. Madeline of Fort Reno 13. A Divorce Cure, booked for 9, failed to appear.

LEBANON.—FISHER OPERA HOUSE (George H. Spang, manager): Always on Time 6 to good house; audience pleased. Simmons and Slocum's Minstrels 11; fair house. Boston Ladies' Symphony Orchestra 13. Blanche of the Brandywine (local) 15, 16.

EAST STROUDSBURG.—ACADEMY OF MUSIC (J. H. Shotwell, manager): The American Girl 9 to small business on account of other attractions; co. good. Barrington 18. Trip to Coontown 30.

ERIE.—PARK OPERA HOUSE (M. Reis, lessee and manager): The Privateer 4. A Black Sheep 9; large house well pleased. The Indian 18.==GIRARD THEATRE (Joe Girard, proprietor): A Turkish Bath 4-6 to fair attendance. Greater New York Vaudeville co. and Acme Comedy co. 8-13; good performances; moderate business.

DU BOIS.—FULLER'S OPERA HOUSE (James A. Bensel, manager): Darkest America 4; large business; fair performance. George H. Adams' co. 11 to small but pleased audience. John L. Sullivan 18.

GREENSBURG.—KEAGGY THEATRE (R. G. Curran, manager): Hennessy Leroyle in Other People's Money 5; excellent performance. Washburn's Minstrels 12. Eight Bells 20.

MOUNT PLEASANT.—GRAND OPERA HOUSE (J. B. Goldsmith, manager): Washburn's Minstrels to a packed house; audience pleased. Hart's Comedy co. 18-20.

RHODE ISLAND.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): Sawtelle's Dramatic co. did a profitable business 1-7, giving general satisfaction. They presented the following plays: The Captain's Mate, Was She Right, Maine and Georgia, The Midnight Call, Infatuation, Around the World in Eighty Days, and True as Steel. The Gormans in Mr. Beane from Boston gave a pleasing performance to a large house 10. The numerous specialties are excellent. The Canadian Jubilee Singers 22. A Big Heart 27.

PAWTUCKET.—OPERA HOUSE (A. A. Spitz, manager): Joan Crawn in Enemies for Life 4-6 to big business; performance fair. Sawtelle's Dramatic co. 8-13; good attendance, general satisfaction; specialties very good, particularly dances by Ermani. In Gay New York 18-20.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): Reeves' Band 6; fair audience; music first-class. Joseph Murphy 10. The Gormans 15.

WOONSOCKET.—OPERA HOUSE (George C. Sweatt, manager): A Gay New Yorker 6; small and dissatisfied house. Roberts Harper lecture 11. Minstrels (local) 15. The Gormans 16.

NEWPORT.—OPERA HOUSE (T. F. Martin, manager): Joe Murphy played Kerry Gow 9 for the benefit of the Robert Emmett Guards; house packed; genuine satisfaction. The Gormans 12. Thomas E. Shea 15-20.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Charles W. Keogh, manager): Peters and Green Comedy co. closed a successful week 6. C. R. Gardner 8 to good business against the circus, and greatly pleased with his songs and comic touches. The Schuyler Sisters, who joined the co. at Nashville, are winning praises for their trios and duets with guitar accompaniment. Walker Whiteside gave a scholarly performance of The Man in Black 9 to an appreciative audience. Richards and Pringle's Minstrels 12. The Geisha 15.==ITEM: Andrew C. Drennan, for many years doorkeeper of the Academy of Music, Macon, Ga., is trying his fortunes on the road as manager for C. A. Gardner, and seems to be meeting with success in his new position.

ORANGEBURG.—ACADEMY OF MUSIC (O. B. Rosenger, manager): Fabio Romani 6 to good house; performance gave satisfaction. McFee's Matrimonial Bureau 13. Richards and Pringle's Minstrels 17. The Burglar 19.

SUMTER.—ACADEMY OF MUSIC (Abe Ryttenberg, manager): Reno and Curtis co. in Joshua Simpkins 1; big business; performance fair. Fabio Romani 4; performance good; business moderate. Richards and Pringle's Minstrels 11. McFee's Matrimonial Bureau 13, The Burglar 18.

CAMDEN.—OPERA HOUSE (Malone and Boykin, managers): Season opened 3 with Aiden Benedict in Fabio Romani to fair business.

SPARTANBURG.—OPERA HOUSE (Max Greenewold, manager): Brady's veriscope of Corbett-Fitzsimmons contest 10 to fair and pleased audience. Charles A. Gardner in Karl the Peddler 16. Henry Watterson 17. Darrell Vinton 18-20.

COLUMBIA.—OPERA HOUSE (Eugene Cramer, manager): Aiden Benedict's Fabio Romani 5; good business. Charles A. Gardner in Karl the Peddler opened for four nights 9 to a packed house.

SOUTH DAKOTA.

WATERTOWN.—NEW GRAND OPERA HOUSE (H. J. Mowrey, manager): Woodward's Theatre co. 17, 18.

TENNESSEE.

NASHVILLE.—VENDOME (Thomas J. Boyle, manager): My Friend from India 8-10 was presented by a very pleasing co. to good houses. Arthur Larking, William C. Mandeville, Louise Arnot, and Ada Gilman were especially good in their parts. The Nancy Hanks 25-27.==GRAND OPERA HOUSE (Thomas J. Boyle, manager): Old Dan Tucker 4-6 had to cancel owing to quarantine at Memphis. Clint Ford co. 15-20.==NEW MASONIC THEATRE (William A. Shertz, business-manager): Secret Service 5, 6. A Southern Romance 8, 9. Ward and Vokes 12.==ITEM: Norris Brothers' Dog and Pony Show, one of the best shows of the kind ever seen here, is drawing large crowds 8-13.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): Veriscope Corbett-Fitzsimmons fight 4-6 to good business. Scalchi Concert co. in concert and opera 8 to large audience; fine performance. Walker Whiteside 18 (return date). Kelly and Mason 19.

JACKSON.—PYTHIAN OPERA HOUSE (Woerner and Tuchfeldt, lessees and managers): The Captain of the Nonsuch, with William Bonelli and excellent co., 3, 4, to much pleased audiences. Kelly and Mason in Who Is Who 5 to good business; audience pleased. The Heart of Chicago 13. Twelve Temptations 15.==ITEM: Owing to quarantine Manager Ira J. Lamotte, of The Captain of the Nonsuch, changed his route and canceled Southern engagements.

COLUMBIA.—GRAND OPERA HOUSE (James Y. Helm, manager): Mahara's Minstrels 4 in good business; performance fair. Joshua Simpkins 11.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): Baldwin-Melville co. opened for a week 8 to S. R. O., presenting All the Comforts of Home. Wilton Lackaye canceled 5. Walker Whiteside 15-17.

BRISTOL.—HARMELING OPERA HOUSE (George Mothner, manager): Veriscope of the Corbett-Fitzsimmons fight 3 to good business. Joshua Simpkins was well received by a large audience 9. Franklin and Miller Extravaganza co. 11. Kromberg Concert co. 13.

TEXAS.

WACO.—THE GRAND (Weis and Solomon, managers): Murray and Mack 12. Thomas W. Keene 17, 18. Bunch of Keys 20. A Jolly Night 26. Tim Murphy 27. The following cos., booked for this month have canceled: A Black Sheep, The Real Widow Brown, and Eugenie Blair. Other cos. are rearranging their dates for later in the season.==ITEM: S. W. Brisbois, stage manager at the Grand, left this city suddenly, leaving many of his friends in the lurch for various amounts, and many unpaid bills. L. W. Hertz, who managed the stage last season is now in charge. He is very popular, and well known among the profession. W. V. LYONS.

SAN ANTONIO.—GRAND OPERA HOUSE (George H. Walker, manager): Al. G. Field's Minstrels closed their engagement here 1, doing very fair business. Thomas W. Keene presented Louis XI., Julius Cæsar, Richelieu, and Richard III. 4-6; business good. Punch Robertson co. (return engagement) 7 to good business. Murray and Mack 10.

WILLARD L. SIMPSON.

DALLAS.—OPERA HOUSE (George Anzey, manager): Columbia Opera co. (return engagement) 1-6 to fair business only.==ITEM: The Murray and Mack co. was tied up here for a week on account of the yellow fever scare.

HOUSTON.—SWEENEY AND COOMBS' OPERA HOUSE (H. Greenwall, lessee; E. Bergman, manager): Al. G. Field's Minstrels 3 to largest audience ever in house. Punch Robertson co. in repertoire 5, 6 to S. R. O. Columbus Opera co. 8, 10 and 11. Murray and Mack 9. Thomas W. Keene 12, 13.

FLATONE.—ARNIM AND LANE OPERA HOUSE (A. Brunnemann, manager): Acme Comedy co. will open our season 25-27.

GREENVILLE.—KING OPERA HOUSE (J. O. Tengarden, manager): William L. Roberts 24.

EL PASO.—MYAR'S OPERA HOUSE (Rigsby and Walker, lessees): Jules Grau Opera co. 3-6 and 8, 9; good houses. Punch Robertson co. 15-20.==ITEM: Messrs. Gilbert and Litt rejoined the Grau Opera co. here, having been ill in St. Louis.

PALESTINE.—TEMPLE OPERA HOUSE (Dilly and Swift, managers): Krause-Stout Stock co. 1-6 to fair business; co. weak. Field's Minstrels 9. Thomas W. Keene 15. The Real Widow Brown 19.

NAVASOTA.—COLUMBIA OPERA HOUSE (M. Gobert, manager): Al. G. Field's Minstrels 6 to crowded house; performance poor. A Bunch of Keys 13.

MARSHALL.—OPERA HOUSE (Weis and Dahmer, managers): House reopened Oct. 29 with My Friend from India to good business. A Bunch of Keys 6 to good business. Veriscope 8-10.

TEXARKANA.—GRIO'S OPERA HOUSE (Hardin Brothers, managers): My Friend from India to good business 2; co. good.

SHERMAN.—COX'S OPERA HOUSE (Frank Ellsworth, manager): R. E. Graham, billed for 3, failed to appear. A Bunch of Keys 28. Creston Clarke 29.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): Veriscope of Corbett and Fitzsimmons fight 3-5 to full houses.

VICTORIA.—HATCHELD'S OPERA HOUSE (Hatchild Brothers, managers): Al. G. Field's Minstrels 6 to crowded house; performance did not please. Acme Comedy co. 8.

GAINESVILLE.—OPERA HOUSE (John Hulen, manager): Uncle Josh Spruceby 15.

BEAUMONT.—GOODRUM OPERA HOUSE (John B. Goodhue, manager): Al. G. Field's Minstrels to S. R. O. 4. Receipts, $600.

WEATHERFORD.—HAYNES OPERA HOUSE (Charles Haynes, manager): Quaker Bell Ringers 8; small audience.

CLEBURNE.—GRAND OPERA HOUSE (Alex. Simon, manager): Christopher, Jr., 10. Bunch of Keys 19.

UTAH.

SALT LAKE CITY.—NEW GRAND THEATRE (H. P. McGarvie, manager): M. B. Curtis in Sam'l of Posen 1-6; business fair. Underlined, The Dazzler.==SALT LAKE THEATRE (C. S. Burton, manager): My Friend from India 1, 2 to good business; good performance. Dante, magician, 5, 6 and matinee 6 to good business. The aerial bicycle feat, performed by Mlle. Edmunda, has never been equaled here. Dante has several new tricks of his own invention which are very puzzling.==LYCEUM THEATRE (Frank Maltese, manager): Dark.==ITEMS: Charles Chartres, of the late stock co. of the Grand Theatre, has gone to San Francisco to join the co. playing The Late Mr. Costello.—William Park and Sully Girard will proceed hence with the Sam'l of Posen co.—Russell Bassett is suing Manager McGarvie for salary and transportation.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Rice's Comedians 1-6 to crowded houses; S. R. O. nearly every night; co. and repertoire good. Richards and Canfield in My Boys 9; business fair; audience pleased. Dr. Nansen 10 lectured to a crowded house. Gayest Manhattan 11 pleased one of the largest audiences of the season; co. good. A Breezy Time 16. A Yankee Drummer 17. A Railroad Ticket 25. Rhea 27.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): My Boys to good house 8; very satisfactory performance. Gayest Manhattan 12. Rhea 28. Brady's veriscope 29.

BELLOWS FALLS.—OPERA HOUSE: The Yankee Drummer 12 canceled. Stetson's U. T. C. co. 17.

ST. JOHNSBURY.—HOWE OPERA HOUSE (H. L. Doyle, manager): Reeves' Band 11 to small audience; concert superb. Gayest Manhattan 13.

BENNINGTON.—OPERA HOUSE (Wood and Goldsmith, managers): My Boys 13. House dark remainder of month.

RUTLAND.—OPERA HOUSE (A. W. Higgins, manager): The Hearthstone to small audience 10; fair performance. Fitz and Webster in A Breezy Time 15. A Railroad Ticket 24.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): The City of New York scored a success 5, 6 before large audiences. Many wonderful mechanical stage effects are brought out by the thrilling story, especially the railroad wreck. The Lees, hypnotists, opened for a week 8 and played to S. R. O. houses entire week. Human Hearts 15, 16. The Geisha 17, 18.

PETERSBURG.—ACADEMY OF MUSIC (Thomas G. Leath, manager): The City of New York 4 to fair business. Richards and Pringle's Minstrels pleased a topheavy house 6. The Merrymakers opened for a week 8 in A Midnight Frolic to largest house of season.

DANVILLE.—ACADEMY OF MUSIC (John B. Wood, manager): Roscoe and Holland's Minstrels 3; business good; performance excellent. McFee's Matrimonial Bureau 5; business and performance good. The Burglar 6-8; business very poor; performance good. Arnold Welles co. 15.

NORFOLK.—ACADEMY OF MUSIC (A. B. Duesberry, manager): Georgia Minstrels 5; fair business; show good. Mr. and Mrs. Oliver Byron in Ups and Downs of Life to fair business 9-10; play good. Irwin's Dog and Pony Show 12, 13.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): Rachelle Renard co. 15-20.

STAUNTON.—OPERA HOUSE (W. L. Olivier, manager): John J. Christian's Colored Cake Walkers 9 to S. R. O. Rhoades' Merrymakers 15-20.

WASHINGTON.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): John Griffith in Faust to fair business 1, 2; performance good.

NEW WHATCOM.—BELLINGHAM OPERA HOUSE (A. B. Jewett, manager): South Before the War 5; good performance to S. R. O.==LIGHTHOUSE THEATRE (J. G. McNamara, manager): Dark.

TACOMA.—Both houses dark week 1-6. Harry Graham has leased the Ninth Street Theatre. He intends to make some necessary improvements. The house is a good one and well located. It will be operated at popular prices.

COLFAX.—OPERA HOUSE (George H. Lennox, manager): John Griffith in Faust 4; satisfactory performance; large audience. Alba Heywood 10.

WEST VIRGINIA.

FAIRMONT.—OPERA HOUSE (Ed E. Meredith, manager): Field and Hanson's Minstrels 10; poor show. Receipts, $94. Old Glory 17. Carleton Opera co. 23. Edwin Boone 29. Faust Dec. 13.==ITEM: Okey Watkins returned from Marietta, O., 6, where The Wild Goose Chase co., of which he was treasurer, disbanded. He reports that the co. met hard luck from the first.—The Elks entertained the Field and Hanson's Minstrels 10. Ed E. Meredith acting as chairman. Genial Joe Klein, of New York Lodge, and Will Goldberg, of Primrose and West's Minstrels, were also present, making the occasion a very enjoyable one.—Arthur G. Martin is the new treasurer of the local house.

CLARKSBURG.—TRADER'S GRAND OPERA HOUSE (Harne and Hornor, managers): Elihu R. Spencer, supported by Isabel Pengra, in Romeo and Juliet 4; excellent performance to large audience. O'Hooligan's Wedding 9; poor performance; fair audience. U. T. C. 11. Professor Boone 18, 19. Carleton Opera co. 24.

HUNTINGTON.—DAVIS THEATRE (W. D. Keister, manager): Yale's Devil's Auction 6; performance excellent; crowded house. Our Step-Husband 12. O'Hooligan's Wedding 15. Kismet 20. McNulty's Visit 26.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): Yale's Devil's Auction 8; good business and performance. O'Hooligan's Wedding 13. Minerva Dorr 19. A Baggage Check 25.

MARTINSBURG.—CENTRAL OPERA HOUSE (A. F. Lambert, manager): Field and Hanson's Minstrels 3; good performance.==FELLERS NEW OPERA HOUSE (Mrs. Catherine Fellers, manager): Hart's Comedy co. 4-6; fair houses; excellent performances.==ITEM: Hart's Comedy co. disbanded at Lonaconing 9; poor business caused the failure.

WESTON.—CAMDEN OPERA HOUSE (S. A. Post, manager): Reill and Abby's U. T. C. 10 to full house; audience pleased. Vitascope 16 canceled. No positive booking for balance of month.

WHEELING.—OPERA HOUSE (F. Riester, manager): Van Osten Three-Star Comedy co. 8-13 in Dorcas, The Burglar, and Forgiven to S. R. O. Willie Collier 18. Mrs. Fiske 23. Players' Club 25. Morrison's Faust 27.==GRAND OPERA HOUSE (Charles A. Feinler, manager): McNulty's Visit 15-17.

MORGANTOWN.—OPERA HOUSE (M. J. Sonneborn, manager): Carleton Opera co. 1, 2 in The Bohemian Girl and The Mikado to splendid business, giving satisfaction. Washburn's Minstrels 5 to the capacity; good co.

MANNINGTON.—OPERA HOUSE (J. M. Barrick, manager): Fields and Hanson's Minstrels 11; good house; co. ordinary.==ITEM: Fields and Hanson's Minstrels were entertained by Mannington Lodge 208, B. P. O. E.

WISCONSIN.

WEST SUPERIOR.—GRAND OPERA HOUSE (F. J. Marsh, manager): The Gay Matinee Girl 11. Stuart Robson 27. Sowing the Wind 30.==ITEM: The Grand has been leased for a term of two years from 11 to L. C. Scott, who will manage it in connection with his other theatres. F. J. Marsh will be local manager. It is understood that some needed improvements are to be made on the interior of the Grand.

GARDNER.—GRAND OPERA HOUSE (J. E. Williams, manager): A Boy Wanted 4; crowded house; good satisfaction. Columbia Comedy co. 8-13; good business. Christopher, Jr., 18.

STEVENS POINT.—NEW GRAND OPERA HOUSE (J. A. Enor, manager): A Paper City to a small

house 1; play not satisfactory. A Boy Wanted did good business 3 and gave satisfaction.

BARABOO.—THE GRAND (F. E. Shults, manager): Edison projectoscope 12, 13. Veriscope 16.

ASHLAND.—GRAND OPERA HOUSE (John Meis, manager): The Gay Matinee Girl 8. Fern's Comedians 15-20.

FOND DU LAC.—CRESCENT OPERA HOUSE (W. H. Stoddard, manager): C. E. Blaney's A Boy Wanted co. 5; fair house; performance good.

RACINE.—BELLE CITY OPERA HOUSE (Herman Proehl, manager): A good audience was amply repaid for attending the double bill offered by Tim Murphy and his excellent co. 7. Old Innocence fits Mr. Murphy well. The Nancy Hanks 8. The Girl from 'Frisco 13. Rentz-Santley co. 19. The Electrician 21.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, lessee and manager): A Boy Wanted 2; fair production to an unusually large audience. The Gay Matinee Girl 13. Christopher, Jr., 20.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Ackerman's Comedians 13. Veriscope 15. Robert Mantell 19.

LA CROSSE.—THEATRE (J. Strasilipka, manager): The Mysterious Mr. Bugle to a good and pleased audience 5. The Pulse of New York to fair business 8; co. not satisfactory. Madeline, or the Magic Kiss. 16. Robert Burdette 23.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): The Mysterious Mr. Bugle 4 was a big success as a laugh producer. The Nancy Hanks 6 to a large and very enthusiastic audience. Co. included Frank Tannehill, Jr., and Marie Jansen, who were well received.

SHEBOYGAN.—OPERA HOUSE (J. M. Kohler, manager): Marie Jansen and Frank Tannehill, Jr., in The Nancy Hanks 9 to good house; entire satisfaction. A Boy Wanted 15.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager:) Never Again Oct. 29. Al. G. Field's Minstrels delighted a good house 3. A Boy Wanted 8 to good business.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): Damon and Pythias, by Lodge No. 65, K. of P., to full house 3. William Owen in Shakespearean repertoire 8-13 to crowded houses; audiences pleased.

WYOMING.

CHEYENNE.—OPERA HOUSE (Stahle and Bailey, managers): Della Pringle co. in repertoire 6; business good; better than the attraction merited. Bell, magician, 12, 13. Si Perkins 25, 26.

CANADA.

MONTREAL.—ACADEMY OF MUSIC (Sparrow and Jacobs, managers): The Circus Girl opened 8 to big business; co. excellent and staging and costuming beautiful. John H. Slavin gave an amusing performance of Biggs, and Alf Hickman made a dashing Dick Capel. Mabelle Howe was charming and dainty as Dora, Amanda Fabris was a picturesque La Favorita, and Mary Young gave an exceptionally clever performance as Lucille. The rest of the cast all do good work. Fanny Davenport 15-20.——QUEEN'S THEATRE (Sparrow and Jacobs, managers): O'Hoolihan's Silver Wedding opened 9 to good business. Unfortunately some of our Irish citizens took offense at the posters, which they considered cast a slight upon their nation. The posters were defaced, and the first night's audience were anything but friendly and finally began to throw missiles, eggs and potatoes at various members of the co. The curtain was rung down before the performance was finished. The whole affair is to be deeply regretted. Offense was taken where it was not intended.——THEATRE FRANCAIS (W. E. Phillips, manager): The stock co. gave an excellent performance of Doris 9 to big business. Florence Roberts and Harrington Reynolds appeared in the leading role, and did excellent work. Great praise is also due to T. I. McGrain for his portrayal of the warm-hearted Irish doctor. Walter Townsend played the village rector with ease and dignity. Harry Mack and Della Clarke were very amusing, and Joe Dailey and Charlotte Severson, gave good performances; a clean vaudeville bill was headed by Eckert and Heck. All the Comforts of Home 15-20.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): James O'Neill presented Monte Cristo, The Dead Heart, and The Courier of Lyons 4-6 to good business. The Man from Mexico 8; general verdict was that it was the funniest performance seen here in years. Willie Collier in the leading role created no end of amusement, and was ably supported by Maclyn Arbuckle and Louise Allen. May Irwin 11-13. The Highwayman 15-20.——PRINCESS THEATRE (O. B. Sheppard, manager): The Cummings Stock co. entered on its seventh week 8-13 with Our Regiment to good business; production was not up to the standard, the action and dialogue being particularly weak. The Lost Paradise 15-20. TORONTO OPERA HOUSE (Ambrose J. Small, manager): The White Slave 8-13 is drawing fair houses. A Guilty Mother 15-20.——MASSEY MUSIC HALL (I. E. Suckling, manager): Dr. Nansen 13. Brooke's Chicago Marine Band 18. Anthony Hope 22. Dyna Beumer 23.

WINNIPEG.—NEW WINNIPEG THEATRE (C. P. Walker, manager): Corbett-Fitzsimmons veriscope 1, 2, witnessed by a large audience first night and a fair house second night, gave satisfaction. Calhoun Opera co. in La Grande Duchesse, Amorita, and The Black Hussar 3-6 to big business. One of the most complete operatic organizations we have had in years. Excellent work was done in all the operas by Adele Farrington, Beatrice McKenzie, J. Aldrich Libby, Ed Webb, Jack Allison, and Mr. Walker. Scenery, costumes and electrical effects were beautiful, and Mr. Calhoun is to be commended for perfect staging of all the operas. Local concert 9. Katie Putnam in Tom Tinker's Kid 11-13. At Gay Coney Island 15, 16. The Pulse of New York 19, 20. A Milk White Flag 22-24. The Gay Matinee Girl 26, 27.——GRAND OPERA HOUSE (Seach and Sharpe, managers): The Josie Mills Dramatic co. closed a three weeks' engagement 6. In Old Madrid 11, 12.——ITEMS: Gertrude Averett, of Slayton's Jubilee Singers, died suddenly in Virden, Man. —The Shaughraun will be presented by the local dramatic society 16-18.—The Banda Rossa secured by Manager Walker as a January attraction.—Maro, magician, of Chicago, will start a provincial tour of three weeks 22.—The illness of Anne Blancke is deeply regretted by her many Winnipeg friends.

OTTAWA.—GRAND OPERA HOUSE (Joseph Frank, manager): Queen's Jubilee Pictures 1-6; good patronage. O'Hoolihan's Silver Wedding 15-17.——GRANT'S MUSIC HALL (Charles H. Haystead, manager): Professor Carpenter, hypnotist, 8-13; fair business. Gonzalez Opera co. 15.——RUSSELL THEATRE (W. A. Drowe, manager): A Husband by Deputy 8, 9; Miss Wickes and George Paxton in the leading roles were very acceptable; rest of co. fair; business light. Dr. Nansen 12.

LONDON.—GRAND OPERA HOUSE (A. E. Boote, manager): Christopher, Jr., 6; first-class performance to large audience. James O'Neill in The Dead Heart 9; good business. A Guilty Mother 10, 11 opened to fair business and gave satisfaction. Brooke's Chicago Marine Band 19. Side Tracked 20.

ST. THOMAS.—DUNCOMBE OPERA HOUSE (T. H. Duncombe, manager): Christopher, Jr., 5 to a small house; co. exceptionally strong, including George Backus, Lilla Vane, and Mabel Norton. A Guilty Mother 8, 9 to fair business; performance on the whole poor. Side Tracked 17. Warren Conlan 18-20.——NEW GRAND OPERA HOUSE: Dark.

KINGSTON.—GRAND OPERA HOUSE (A. Lesser, manager): Side Tracked 6 to two good houses; excellent performances; E. H. O'Connor scored hit. Under the Dome 12.——ITEM: Mr. Bothwell, of Detroit, now owner of the Grand Opera House, intends placing it under new management.

STRATFORD.—OPERA HOUSE (A. Brandenberger, manager): Side Tracked 16. Brooke's Chicago Marine Band 19.

OSHAWA.—OPERA HOUSE (J. W. Borsberry, manager): Side Tracked 9 to S. R. O.; performance satisfactory. House dark till Dec. 20.

LINDSAY.—ACADEMY OF MUSIC (Fred Burk, manager): J. E. Toole in Killarney and the Rhine 5 to light business; co. below average. Under the Dome to a large audience 8; performance and scenery excellent.

WOODSTOCK.—OPERA HOUSE (Warren Totten, manager): Machan's Dramatic co. 8-13 in a repertoire consisting of Hazel Kirke, Exile of Erin, Ticket-of-Leave Man, Little Goldie, and other time-worn plays; dreary performances to fair business. The White Slave, booked for 15, canceled. Ferris hypnotist, 18-22. Boston Ideals 23-25, 27-29. Cissy Fitzgerald in The Foundling 28.

HALIFAX.—ACADEMY OF MUSIC (H. B. Clarke, manager): Joseph Greene co. did well 1-6 and commenced its third week in The Great Train Robbery 8 to crowded house.——ITEM: Veriscope of Corbett-Fitzimmons fight 8 at Exhibition Building to 1,000 people, giving satisfaction.

CHATHAM.—GRAND OPERA HOUSE (W. W. Scane, manager): Black Patti's Troubadours 10. Side Tracked 18. Brooke's Chicago Marine Band 20.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Veriscope of Corbett-Fitzsimmons contest 2-6 to big business. The Pirates of Penzance (local) 10, 11.

BERLIN.—OPERA HOUSE (George O. Philip, manager): Black Patti's Troubadours 9; good house; performance fair. James O'Neill 11. J. E. Toole 12. Guy Brothers' Minstrels 15.

BROCKVILLE.—GRAND OPERA HOUSE (F. I. Ritchie, manager): Mora Comedy co. 1-6 to good business, giving satisfaction. Under the Dome 13.

GUELPH.—ROYAL OPERA HOUSE (Frank Murphy, manager): Miss Francis of Yale 3; good performance to fair business. Under the Dome 4 to top-heavy house. James O'Neill 10. Side Tracked 11.

VANCOUVER.—OPERA HOUSE (Robert Jamieson, manager): A Trip to Chinatown Oct. 29, 30; poor performance to fair houses. South Before the War 3; good performance to big business. Digby Bell 10, 11. John Griffiths 12.——DUNN HALL (Walter Boult, manager): Vancouver Stock co. Oct. 29-4; good performances to large business. Concert 11.

VICTORIA.—THEATRE (Robert Jamieson, manager): South Before the War 1 to full house. The Hoosier Doctor 8.

QUEBEC.—ACADEMY OF MUSIC (A. Charlebois, proprietor): Dyna Beumer Concert co. 18.

HAMILTON.—GRAND OPERA HOUSE (F. W. Stair, manager): Warren Conlon co. in repertoire 4-6 presented Shylock, Damon and Pythias, and Virginius to fair business; general satisfaction. James O'Neill 7 in The Dead Heart; good co.; entire satisfaction. A Guilty Mother 13. Side Tracked 15.

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BOY WANTED (Eastern): Chas. E. Blaney; W. B. McCallum, mgr.): St. Louis, Mo., Nov. 15-20.

A BOY WANTED (W. H. Murphy, mgr.): Youngstown, O., Nov. 18, Akron 17, Elyria 18, Norwalk 19, Tiffin 20, Findlay 22, Fostoria 23, Fremont 24, Sandusky 25, Marion 26, Bucyrus 27.

AGNES CARLETON-PHILLIPS (Alphonso Phillips, mgr.): Unionville, Mo., Nov. 18, Albia, Ia., 17, Newton 18, Des Moines 19, 20.

AGNES HERNDON (Aubrey Mittenthal, mgr.): Williamsport, Pa., Nov. 18-20, Pittston 22-27, Norristown 29-Dec. 4.

ALCAZAR STOCK (Belasco and Jordan, mgrs.): San Francisco, Cal.—indefinite.

ALMA CHESTER (Oscar W. Dibble, mgr.): Lawrence, Mass., Nov. 15-20, Chelsea 22-27, No. Adams 29-Dec. 4.

ALWAYS ON TIME: New York city Nov. 15-20.

ANGELL COMEDIANS: Marysville, Mo., Nov. 15-20.

ANNIE CLARK HANSON (J. H. Shepard, mgr.): Baldwinsville, N. Y., Nov. 15-20.

ARNOLD-WELLS: Danville, Va., Nov. 15-20, Salisbury, N. C., 22-27, Spartansburg, S. C., 29-Dec. 4.

AT GAY CONEY ISLAND (Miller and Peel, mgrs.): Winnipeg, Man., Nov. 15, 16, Grand Forks, N. D., 17, Fargo 18, Helena, Mont., 20, Butte 21-27.

AT PINEY RIDGE (Ben Higgins, mgr.): Battle Creek, Mich., Nov. 20.

BAGGAGE CHECK (Chas. E. Blaney, mgr.): Henderson Ky., Nov. 16, Owensboro 17, New Albany, Ind., 18, Frankfort, Ky., 19, Lexington 20.

BALDWIN-MELVILLE COMEDY: Lexington, Ky., Nov. 15-20.

BARBER THEATRE (Burnham and Barbour, mgrs.): Carey, O., Nov. 15-20, Sycamore 22-27.

BATES BROTHERS COMEDY: Owego, N. Y., Nov. 15-20.

BENNET-MOULTON (Monte Thompson, mgr.): Salem, Mass., Nov. 22-27, Manchester, N. H., 29-Dec. 4.

BESSIE MORTON (A. G. Rogers, mgr.): Coudersport, Pa., Nov. 15-20, Bradford 22-27.

BETTS-LOSEE (Alfred Molander, mgr.): Fairmont, Minn., Nov. 15-17, Blue Earth City 18-20, Albert Lea 22-27.

BLACK SHEEP (Sam Shubert, mgr.): Ft. Wayne, Ind., Nov. 17, Indianapolis 18-20.

BLUE JEANS (Edward Arlington, mgr.): Togus, Me., Nov. 16, Gardiner 17, Bangor 19, 20, Portland 22, 23, Haverhill, Mass., 24, Lawrence 25.

BREEZY TIME (Eastern): Burlington, Vt., Nov. 16, St. Albans 17, Plattsburg, N. Y., 18, Port Henry 19, Ticonderoga 20.

BREEZY TIME (Southern; Fitz and Webster, props. and mgrs.): Texakana, Ark., Nov. 16, Shreveport, La., 17.

BROADWAY GIRL: Mattoon, Ill., Nov. 16, Champlain, 17, Lincoln 18, Springfield 19, Decatur 20.

BROTHER FOR BROTHER (Martin J. Dixon, mgr.): Worcester, Mass., Nov. 15-17, Hoboken, N. J., 18-20, Mahanoy City, Pa., 25, Hazleton 26, Freeland 27.

BUNCH OF KEYS (Gus Bothner, mgr.): Galveston, Tex., Nov. 13, 14, Houston 16, San Antonio 17.

CAPTAIN IMPUDENCE (Edwin Milton Royle: Jas. E. Moore, mgr.): Denver, Col., Nov. 15-20.

CAPTAIN OF THE NONSUCH (Ira J. La Motte, mgr.): Memphis, Tenn., Nov. 18-20, New Orleans, La., 21-27.

CASTLE SQUARE COMEDY (Tony Cummings, mgr.): Boston, Mass., Aug. 9—indefinite.

CHARLES A. GARDNER: New Orleans, La., Nov. 15-20.

CHASE-LISTER: Pittsburg, Kan., Nov. 15-20.

CHAUNCEY OLCOTT (Augustus Piton, mgr.): Brooklyn, N. Y., Nov. 15-27, New York city 29-Dec. 11.

CHERRY PICKERS (R. E. Stevens, mgr.): Newark, N. J., Nov. 15-20, New York city 22-27, Baltimore, Md., 29-Dec. 4.

CHIMMIE FADDEN (No. 2): Newark, N. J., Nov. 15-20, Boston, Mass., 22-27.

CHRISTOPHER, JR. (Clarence Fleming, mgr.): Milwaukee, Wis., Nov. 14-17, Oshkosh 18, Madison 19, St. Paul, Minn., 21-24, Minneapolis 25-28.

CITY OF NEW YORK: New York city Nov. 15-20.

CLAY CLEMENT: Indianapolis, Ind., Nov. 15-17, Frankfort 20.

COLUMBIAN COMEDY: Menosha, Wis., Nov. 15-20.

CORA VAN TASSELL (Frank W. Lane, mgr.): Raleigh, N. C., Nov. 15-20, Wilmington 22-27, Sumter, S. C., 29-Dec. 4.

CORSE PAYTON STOCK (David J. Ramage, mgr.): Reading, Pa., Nov. 15-20, Norristown 22-27, York 29-Dec. 4.

CORSE PAYTON (W. E. Denison, mgr.): Elizabeth, N. J., Nov. 15-20, Yonkers, N. Y., 22-27, Newburg 29-Dec. 4.

COURTED INTO COURT (Rich and Harris, mgrs.): Philadelphia, Pa., Nov. 15-20, Brooklyn, N. Y., 22-27.

CRACKER JACK: Booneville, Mo., Nov. 16, Centralia 17, Fulton 18, Jefferson City 19, California 20.

CUMBERLAND '61: New York city Oct. 18—indefinite.

CURTISS COMEDY: Paola, Kan., Nov. 15-20, Joplin, Mo., 21-27.

DANIEL A. KELLY (T. H. Dobson, mgr.): Atlanta, Ga., Nov. 15-20, Griffin 22-25, Rome 26, 27.

DANIEL R. RYAN: Steubenville, O., Nov. 15-20.

DAN MCCARTHY: Newark, N. J., Nov. 15-20.

DARKEST AMERICA (John W. Vogel, prop. and mgr.): Ashland, Pa., Nov. 16, Shenandoah 17, Tamaqua 18, Mt. Carmel 19, Lansford 20, Pottsville 22, Hazleton 23, Manch Chunk 24, Carbondale 25, Nanticoke 26.

DARRELL VINTON (E. L. Sackett, mgr.): Charlotte, N. C., Nov. 15-17, Spartanburg, S. C., 18-20, Newberry 22, 23, Sumter 24, 25, Florence 26, 27, Columbus 29, 30, Chester Dec. 1, 2.

DIGBY BELL: Spokane, Wash., Nov. 15, 16.

DOWN IN DIXIE: Philadelphia, Pa., Nov. 15-20, Baltimore, Md., 22-27, Washington, D. C., 29-Dec. 4.

DR JEKYLL AND MR. HYDE (Hartigan): Standish, Mich., Nov. 17, West Branch 18, Roscommon 19, Grayling 20, Gaylord 22.

8 BELLS (Flack and Loftus, mgrs.): Altoona, Pa., Nov. 18.

E. H. SOTHERN (Dan Frohman, mgr.): New York city Nov. 1-20, Brooklyn, N. Y., 22-27.

ELDON COMEDIANS: Gas City, Ind., Nov. 15-20.

ELECTRICIAN (Charles E. Blaney, mgr.): Milwaukee, Wis., Nov. 15-20.

ELIHU R. SPENCER (James F. Peyton, bus. mgr.): Richmond, Ind., Nov. 15, 16.

ELROY STOCK (Edwin Elroy, mgr.): Wilkes-Barre, Pa., Nov. 15-20, Troy, N. Y., 22-27, Rochester, Pa., 29-Dec. 4.

EMPIRE STOCK (Blaisdell and Brown, mgrs.): Cuyahoga Falls, O., Nov. 15-19, Bucyrus 22-27.

ENEMIES FOR LIFE (R. E. Davey, mgr.): Seymour, Conn., Nov. 19, Meriden 20.

E. S. WILLARD: Boston Mass., Nov. 15-Dec. 18, Seymour, Conn., Nov. 19, Meriden 20, Scranton, Pa., 22-24, Binghamton, N. Y., 25-27.

FALLEN AMONG THIEVES (Davis and Keogh, mgrs.): Detroit, Mich., Nov. 15-20.

FANNY DAVENPORT (Ben Stern, mgr.): Montreal, Can., Nov. 15-20, Toronto 22-27.

FANNY RICE (Geo. W. Purdy, mgr.): Lewiston, Me., Nov. 15-16, Gardiner 17, Togus 18, Rockland 19, Biddeford 20, Nashua, N. H., 22, Franklin 23, Laconia 24, Manchester 25, Lowell, Mass., 26, 27.

FAST MAIL (Lincoln J. Carter prop; R. G. Guptill, mgr.): Rockland, Me., Nov. 16, Lewiston 17, Bath 18, Portsmouth, N. H., 22, Exeter 23, Lawrence, Mass., 24, Lowell 25-27.

FATAL CARD (Julius Cahn, mgr.): Brooklyn, N. Y., Nov. 15-20.

FERRIS COMEDIANS (Dick Ferris, mgr.): Ashland, Wis., Nov. 15-20, Duluth, Minn., 22-Dec. 4.

FIRST BORN (Frohman and Belasco, mgrs.): Philadelphia, Pa., Nov. 15-27.

FORD STOCK: Moscow, Idaho, Nov. 15-17, Palouse, Wash., 18, 19.

FOR FAIR VIRGINIA (Julian Magnus, mgr.): Dayton, O., Nov. 15, 16, Marion, Ind., 17, Indianapolis 18-20.

FREDERICK WARDE: Montreal, Can., Nov. 15-20, Toronto 22-27.

FRENCH REPERTOIRE (Lincoln J. Carter, prop.: R. E. French, mgr.): Newport, Ark., Nov. 17, Jonesboro 18-20, Memphis, Tenn., 22-27, Jackson 29-Dec. 1, Clarksville 2-4.

GAY MATINEE GIRL (No. 1; Edwin P. Hilton, mgr.): Austin, Minn., Nov. 16, Albert Lea 17, St. Peter 18, Mankato 19, Faribault 20, Brainerd 22, Fergus Falls 23, Wahpeton, N. D., 24, Fargo 25, Winnipeg, Man., 26, 27.

GAY NEW YORKER: Lowell, Mass., Nov. 15-17, Pawtucket, R. I., 18-20, Plymouth, Mass., 22, Bristol, R. I., 23, Newport 24, Fall River, Mass., 25-27, Wilkes-Barre, Pa., 29-Dec. 1, Scranton 2-4.

GILLHOOLEY'S RECEPTION: De Witt, Ia., Nov. 16, Maquoketa 17, Anamosa 18.

GIRL I LEFT BEHIND ME (Julius Cahn, mgr.): Brooklyn, N. Y., Nov. 15-20.

GO-WON-GO-MOHAWK: Cincinnati, O., Nov. 15-20, Anderson, Ind., 22, Danville, Ill., 23, Lafayette, Ind., 24, Frankfort 25, Kokomo 26, Warsaw 27.

GRAHAM EARLE (C. H. Rosskan, mgr.): Peoria, Ill., Nov. 15-20.

GREAT TRAIN ROBBERY (Davis and Keogh, mgrs.): Chicago, Ill., Nov. 14-20, So. Chicago 21, Cleveland, O., 22-27.

HEAD AND WESTLAND (J. Head, mgr.): Hutchinson, Kan., Nov. 15-20, Wichita 22-27.

HEART OF CHICAGO (Southern; Lincoln J. Carter, prop.; F. C. Walton, mgr.): Fulton, Ky., Nov. 16, Mayfield 17, Paducah 18, Cairo, Ill., 19, Murphysboro 20, Belleville 21, East St. Louis 22, Alton 23, Litchfield 24, Springfield 25, Pana 26, Mt. Vernon, 27, Evansville, Ind., 28, Vincennes 29, Washington 30, Showles Dec. 1, Seymour 2, Madison 3, Franklin 4.

HEART OF CHICAGO (Northern; Lincoln J. Carter, prop.; Jay Simms, mgr.): Dunkirk, N. Y., Nov. 16, Jamestown 17, Bradford, Pa., 18, Olean, N. Y., 19, Hornellsville 20, Danville 22, Bath 23, Elmira 24, Auburn 25, Penn Yan 26, Lyons 27, Fulton 29, Oswego 30, Lockport Dec. 1, Rochester 2-4.

HEART OF CHICAGO (Western; Lincoln J. Carter, prop.; J. B. Hogan, mgr.): Denver, Col., Nov. 14-20, Cheyenne, Wyo., 22, Kearney, Neb., 23, Grand Island 24, Hastings 25, Lincoln 26, Beatrice 27, St. Joseph, Mo., 29, Clay Centre, Kan., 30, Manhattan Dec. 1, Junction City 2, Emporia 3, Ottawa 4.

HEART OF MARYLAND (David Belasco, prop.; H. C. Husted, mgr.): Pittsburg, Pa., Nov. 15-20, Buffalo, N. Y., 22-27, Detroit, Mich., 29-Dec. 4.

HEART OF THE KLONDIKE: New York city Nov. 8-Dec. 4.

HEARTSEASE (Henry Miller): Minneapolis, Minn., Nov. 15-17, St. Paul 18-20, Grand Rapids, Mich., 22, Bay City 23, Saginaw 24, Toledo, O., 25, Columbus 26, 27, Indianapolis, Ind., 29-Dec. 1.

HENNESSY LEROYLE (F. G. Conrade, mgr.): Frederick, Pa., Nov. 16, Lancaster 17, Shamokin 18, Mahanoy City 19, Minersville 20, Easton 22, Mt. Carmel 23, Reading 24-25, Wilmington, Del., 26, 27.

HENRY COMEDY: Cornwall, N. Y., Nov. 15-20.

HENSHAW AND TEN BROECK (W. W. Randall, mgr.): Batavia, N. Y., Nov. 16, Medina 17, St. Catherines, Can., 18, Brantford 19, Hamilton 20, Toronto 22-27.

HIMMELEIN IDEALS (Jno. Himmelein, mgr.): Columbia, Pa., Nov. 15-20, Lancaster 22-27, Shenandoah 29-Dec. 4.

HIRED GIRL (Blaney's; Hollis E. Cooley, mgr.): Cincinnati, O., Nov. 14-20.

HOGAN'S ALLEY (Gilmore and Leonard; Eugene Wellington, mgr.): Adrian, Mich., Nov. 16, Sandusky, O., 17, Ashtabula 18, Northeast, Pa., 19, Lockport, N. Y., 20.

HOT OLD TIME: Columbus, O., Nov. 15-17, Dayton 18-20.

HOYT COMEDY (Chester E. Hoyt, mgr.): Hoopeston, Ill., Nov. 15-20, Lincoln 22-27.

HUMAN HEARTS: Richmond, Va., Nov. 15, 16, Norfolk 17.

HUMANITY (John S. Hale, mgr.): Lansing, Mich., Nov. 17.

HUSBAND BY DEPUTY: (David M. Peyser, mgr.): New York city Nov. 15-Dec. 11.

IRVING FRENCH: Washington, Ind., Nov. 18-20.

JAMES J. CORBETT (Wm. A. Brady, mgr.): Boston, Mass., Nov. 15-20.

JAMES O'NEILL (Wm. F. Connor, mgr.): Cleveland, O., Nov. 15-17.

JAMES YOUNG (C. N. Money, mgr.): Geneva, N. Y., Nov. 19, Canandaigua 20, Oswego 22, Watertown 23, Canton 24.

JAY IN NEW YORK (Wm. Fennessy, mgr.): Manchester, N. H., Nov. 15-17, Lowell, Mass., 18-20, Fall River 22-24, Lynn 25-27, Lawrence 29-Dec. 1.

JESSIE MAE HALL (Mark E. Swan, mgr.): Kankakee, Ill., Nov. 15-17, Streator 18-20, Lebanon, Ind., 22-27.

JOHN DREW (Chas. Frohman, mgr.): New York city Nov. 8.—indefinite.

JOHN E. DVORAK (Homer Drake, mgr.): Savanna, Ill., Nov. 16, Fulton 17, Moline 18, Washington, Ia., 19, 20.

JOHN GRIFFITH (Harry Martell, mgr.): Wellington, B. C., Nov. 16, Vancouver 17, N. Westminster 18, New Whatcom 19, Everett 20.

JOHNNY PRINGLE: Silverton, Col., Nov. 15-20.

JOLLY NIGHT: Memphis, Tenn., Nov. 15, 16, Little Rock, Ark., 17, Pine Bluff 18, Hot Springs 19, Texarkana, Tex., 20.

JOSEPH GREENE (Frank Harriman, mgr.): Troy, N. Y., Nov. 15-20, Milford, Mass., 22-27.

JOSEPH HART: Newburg, N. Y., Nov. 19.

JOSEPH MURPHY: Boston, Mass., Nov. 15-20, Worcester 22, Pawtucket, R. I., 23, Taunton, Mass., 24, Lowell 25, Syracuse, N. Y., 27, Buffalo 29-Dec. 4.

JOSHUA SIMPKINS: Fayetteville, Tenn., Nov. 16, Shelbyville 17, Murphreesboro 18.

JULIA ARTHUR: New York city Nov. 1—indefinite.

JULIA MARLOWE (Chas. B. Dillingham, mgr.): Kansas City, Mo., Nov. 15-20, St. Louis 22-27, Memphis, Tenn., 29-Dec. 1, Birmingham, Ala., 2, Atlanta, Ga., 3-5.

JUNE AGNOTT (T. C. Howard, mgr.): Canonsburg, Pa., Nov. 15-20, Uniontown 22-27.

KATHERINE ROBER: Fall River, Mass., Nov. 15-20, Brockton 22-27, Nashua, N. H., 29-Dec. 4.

KATIE EMMETT (Hubert Sackett, mgr.): Lynn, Mass., Nov. 19.

KATIE PUTNAM (H. B. Emery, mgr.): Fargo, N. D., Nov. 16, Jamestown 17, Dickinson 18, Miles City, Mont., 19, Billings 20, Livingston 22, Bozeman 23.

KATIE ROONEY (A. C. Dorner, mgr.): Providence, R. I., Nov. 15-20.

KELCEY-SHANNON (Sam F. Kingston, mgr.): Schenectady, N. Y., Nov. 16, Utica 17, Corning 18, Ithaca 19, Auburn 20, Rochester 22, 23, Troy 24, Elizabeth, N. J., 25, Johnstown, Pa., 27, Youngstown, O., 29, Lima 30, Dayton Dec. 1, Louisville, Ky., 2-4.

KEMPTON KOMEDY: Lyons, Kan., Nov. 15-20.

KENNEDY PLAYERS (H. Brooks Hooper, mgr.): Carbondale, Pa., Nov. 15-20, Hornellsville, N. Y., 22-27.

KING AND SANGER COMEDIANS: Audubon, Ia., Nov. 15-20.

KLIMPT-HEARN (Sol Barney, mgr.): Charleston, S. C., Nov. 15-20.

KLONDIKE KOMEDY (Ed. F. Jerome, prop., J. Francis O'Brien, bus. mgr.): Fonda, N. Y., Nov. 15-17, Amsterdam 18-20, Ft. Plain 22-24, Little Falls 25-27, Ilion 29, 30, Utica Dec. 1, 2, Herkimer 3, 4.

LAND OF THE LIVING (Jesse Burns, mgr.): Philadelphia, Pa., Nov. 15-20, Camden, N. J., 22, Red Bank 23, Elizabeth 24, Bridgeport, Conn., 25-27, Paterson, N. J., 29-Dec. 1, Hoboken 2-4.

LANGDON DRAMATIC: Williamsburg, Va., Nov. 15-17, Newport News 18-20.

LAST STROKE: Cincinnati, O., Nov. 15-20.

LATE MR. CASTELLO (Sloss and Cook, mgrs.): Salem, Ore., Nov. 19, Vancouver, B. C., 20, Portland, Ore., 22, 23, Olympia, Wash., 24, Tacoma 25, Seattle 26, Victoria, B. C., 30.

LEWIS MORRISON (Edwin J. Abram, mgr.): Syracuse, N. Y., Nov. 16, 17, Ithaca 18, Binghamton 19, 20, Reading, Pa., 22, Trenton, N. J., 23, 24, Wilmington, Del., 25, Norfolk, Va., 26, Richmond 27, Wilmington, N. C., 29, Charleston, S. C., 30, Savannah, Ga., Dec. 1, Way Cross 2, Jacksonville, Fla., 3, 4.

LILLIAN LEWIS: Providence, R. I., Nov. 15-20.

LITTLE TRIXIE (May Smith Robbins: Fred Robbins, mgr.): Pittston, Pa., Nov. 17, Freeland 18, Hazleton 19, Tamaqua 22, Shenandoah 23, Lansford 24.

LOUIS JAMES (Wagenhals and Kemper, mgrs.): Portland, Ore., Nov. 16, 17, Tacoma, Wash., 18, Seattle 19, 20, Santa Rosa, Cal., 24, Sacramento 25-27, San Francisco 28-Dec. 11.

LYCEUM STOCK (Dan Frohman, mgr.): Brooklyn, N. Y., Nov. 15-20, New York city 23—indefinite.

MACAULEY-PATTON (Harry Levy, mgr.): Bellaire, O., Nov. 15-20, Greenville, Pa., 22-27.

MACHAN DRAMATIC: Ingersoll, Ont., Nov. 15-20.

MADELINE OF FORT RENO (Butler C. Stewart, mgr.): Shenandoah, Pa., Nov. 16, Mahanoy City 17, Scranton 18-20.

MADISON SQUARE THEATRE: Pleasanton, Kan., Nov. 15-20.

MARGARET MATHER: New York city Nov. 15-20.

MARKS BROTHERS: Hancock, Mich., Nov. 8-20.

MAUDE ADAMS (Chas. Frohman, mgr.): New York city Sept. 27—indefinite.

MAUD HILLMAN (W. G. Snelling, mgr.): Little Falls, N. Y., Nov. 15-20, Schenectady 22-27, Peekskill 29-Dec. 4.

MC FADDEN'S ROW OF FLATS (Gus Hill, prop. and mgr.): New York city Nov. 8-20.

MCGINTY THE SPORT: Kansas City, Mo., Nov. 15-20.

MCNULTY'S VISIT (Ferguson and Emerick; Geo. A. Chenet, mgr.): Wheeling, W. Va., Nov. 15-17, Martins Ferry, O., 18, Cambridge 19, Marietta 20, Parkersburg, W. Va., 22, Gallipolis, O., 23, Ashland, Ky., 24, Portsmouth 25, Huntington, W. Va., 26, Coalton, O., 27, Chillicothe 29, Circleville 30.

MC SORLEY'S TWINS (Frank T. Merritt, mgr.): Washington, D. C., Nov. 15-20.

MILES IDEAL STOCK (Frank Lee Miles, mgr.): Fredericton, N. B., Nov. 15-20, Biddeford, Me., 22-27.

MILK WHITE FLAG (Hoyt and McKee, mgrs.): Minneapolis, Minn., Nov. 15-20.

MILLER, SISSON AND WALLACE: Ft. Smith, Ark., Nov. 16, Paris, Tex., 17.

MISS FRANCIS OF YALE (Brenton Thorpe, mgr.): New York city Nov. 8—indefinite.

MME. SANS GENE (Isaac Newton, mgr.): Logansport, Ind., Nov. 16, Peru 17, Wabash 18, Huntington 19, Ft. Wayne 20.

MORRISON'S FAUST (Edw. J. Abram, mgr.): Portsmouth, O., Nov. 16, Wellston 17, Gallipolis 18, Pomeroy 19, Nelsonville 20, Marietta 22, Chrichsville 23, Salem 24, Akron 25, Massillon 26, Wheeling 27.

MRS. FISKE (Chas. E. Power, mgr.): Pittsburg, Pa., Nov. 15-20, Youngstown, O., 22, Wheeling, W. Va., 23, Akron, O., 24, Canton 25, Mansfield 26, Dayton 27.

MURRAY AND MACK (Joe W. Spears, mgr.): Paris, Tex., Nov. 16, Hot Springs, Ark., 17, Little Rock 18, Memphis, Tenn., 19, 20.

MURRAY COMEDY: Elwood, Ind., Nov. 15-20, Kokomo 22-27, Muncie 29-Dec. 4.

MY FRIEND FROM INDIA (Chas. F. Buckley, mgr.): Danville, Ill., Nov. 16, Lafayette, Ind., 17, Kokomo 18, Peru 19, Marion 20, Ft. Wayne 22, Kalamazoo, Mich., 23, Bay City 24, Saginaw 25, Lansing 26, Ypsilanti 27.

MYSTERIOUS MR. BUGLE (Alfred Bradley, mgr.): Davenport, Ia., Nov. 16, Burlington 17, Galesburg, Ill., 18, Peoria 19, Springfield 20.

NANCY HANKS: Decatur, Ill., Nov. 17, Terre Haute, Ind., 19, Evansville 20.

NAT C. GOODWIN: New York city Oct. 18—indefinite.

NELLIE IRVING: Catskill, N. Y., Nov. 15-17, Canaan, Conn., 18-20.

NEVER AGAIN (No. 2: Chas. Frohman, mgr.): Terre Haute, Ind., Nov. 17, Evansville 18, Nashville, Tenn., 20.

NEVER AGAIN (No. 1: Chas. Frohman, mgr.): Boston, Mass., Nov. 1-27.

NIGHT AT THE CIRCUS (M. E. Rice, mgr.): Independence, Kan., Nov. 16, Coffeyville 17.

NIGHT IN NEW YORK (Nellie McHenry; J. B. Delcher, mgr.): Terre Haute, Ind., Nov. 18.

NORTHERN LIGHTS (Wm. Calder, mgr.): Chicago, Ill., Nov. 15-20.

O'HOOLIGAN'S WEDDING (Ben Pflaum, mgr.): Ironton, O., Nov. 16, Portsmouth 17, Chillicothe 18, Circleville 19, Lancaster 20, Columbus 22-24, Pittsburg, Pa., 25-27.

OLD FARMER HOPKINS (Frank S. Davidson, mgr.): Huntington, Tenn., Nov. 16, Clinton, Ky., 17, Columbus 18, Charleston,

SHORE ACRES (William B. Gross, mgr.): Lockport, N. Y., Nov 16, Lyons 17, Rochester 18-20, Corning 22, Ithaca 23, Auburn 24, Syracuse 25, 26, Binghamton 27, Scranton, Pa., 29, Wilkes-Barre 30, Mahanoy City Dec. 1, Shamokin 2, Williamsport 3, Elmira, N. Y., 4.

SIDE TRACKED (Western: Jule Walters, prop. and mgr.): Walla Walla, Wash., Nov. 16, Pendleton, Ore., 17, La Grande 18, Baker City 19, Boise City Idaho, 20, Pocatello 22, Logan, Utah, 23, Brigham City 24, Ogden 25, Salt Lake City 26, 27, Park City 29, Provo 30, Grand Junction, Col., Dec. 1, Aspen 2, Leadville 3, Buena Vista 4.

SIDEWALKS OF NEW YORK: Chicago, Ill., Nov. 8-20.

SIGN OF THE CROSS (Frohman and Sanger, mgrs.): Washington, D. C., Nov. 15-20.

SI PLUNKARD (Bob Mack, mgr.): Marion, Ia., Nov. 16, Vinton 17, Iowa City 19, Marengo 20, Des Moines 22-24, Marshalltown 25, Boone 27, Perry 29, Newton 30, Grinnell Dec. 1, Tama 2, Belle Plaine 3, What Cheer 4.

SMYTH AND RICE COMEDY: St. Joseph, Mo., Nov. 16, Lincoln, Neb., 17, Sioux City, Ia., 18, Omaha, Neb., 19-21, Kansas City, Mo., 22-27, Springfield 29, Ft. Smith, Ark., 30, Little Rock Dec. 1, Memphis, Tenn., 2-4.

SOL SMITH RUSSELL: Buffalo, N. Y., Nov. 15-20.

SOUTH BEFORE THE WAR (Harry Martell, mgr.): Tacoma, Wash., Nov. 15-17, Portland, Ore., 20-25.

SOWING THE WIND: St. Paul, Minn., Nov. 14-20, Minneapolis 21-27, Superior 29, Duluth 30.

SPEAR COMEDY: Port Jervis, N. Y., Nov. 15-20.

SPORTING DUCHESS (Frank L. Perley, mgr.): Philadelphia, Pa., Nov. 15-20, Washington, D. C., 22-27, Pittsburg, Pa., 29-Dec. 4.

STAR GAZER (Joe Ott; Branch O'Brien, mgr.): Fitchburg, Mass., Nov. 16, Amherst 17, Bridgeport, Conn., 18-20, Springfield 22, Hartford 23, Bristol 24, Middletown 25, Meriden 27.

STRAIGHT FROM THE HEART (Harry St. Auburn, mgr.): Pittsburg, Pa., Nov. 15-20.

STRANGE ADVENTURES OF MISS BROWN: Sandusky, O., Nov. 20.

STRANGER IN NEW YORK (Hoyt and McKee, mgrs.): New York city Sept. 13—indefinite.

STUART ROBSON (D. V. Arthur, mgr.): Chicago, Ill., Nov. 8-20.

SUNSHINE OF PARADISE ALLEY (Thompson and Ryer, mgrs.): Poughkeepsie, N. Y., Nov. 16, Newburg 17, Stamford, Conn., 18, Derby 19, New Haven 20, Winsted 22, New Britain 23, Hartford 24, Springfield, Mass., 25, 26, Northampton 27, Greenfield 29, No. Adams 30, Troy, N. Y., Dec. 1, Glens Falls 2, Plattsburg 3, Burlington, Vt., 4.

SWELL MISS FITZWELL (May Irwin; E. Rosenbaum, mgr.): New York city Nov. 15-20.

TENNESSEE'S PARDNER (Arthur C. Alston, prop. and mgr.): Seattle, Wash., Nov. 15, 16, Tacoma 17, Portland, Ore., 18, 19, Roseburg 20.

THE DAREDEVIL (John F. Cosgrove, mgr.): Aspen, Col., Nov. 16, Leadville 17, Cripple Creek 18, 19, Victor 20, Pueblo 22-24, Colorado Springs 25-27, Denver 28-Dec. 4.

THE GIBNEYS (Sam Spedder, mgr.): Ashtabula, O., Nov. 22.

THE GORMANS (Mr. Beane from Boston; Charles F. Brown, mgr.): Woonsocket, R. I., Nov. 16, Taunton, Mass., 17, New Bedford 18, Brockton 19, Haverhill 20.

THE HEARTHSTONE (J. D. Smithdeal, mgr.): Hudson, N. Y., Nov. 16, Roundout 17, Poughkeepsie 18, Johnstown 19, Herkimer 20.

THE INDIAN (Edw. J. Abram, mgr.): Bradford, Pa., Nov. 16, Warren 17, Erie 18, Joliet, Ill., 19, Muscatine, Ia., 20, Kansas City, Mo., 22-27.

THE KID: (Harry Sellers, mgr.): Paterson, N. J., Nov. 15-20.

THE LORETTS (J. D. Hutchinson, mgr.): New York city Nov. 15-20, Rochester 22-27.

THE OLD HOMESTEAD (Thompson and Kilpatrick, mgrs.): New York city Oct. 18-Nov. 20.

THE PAIGES (English and Paige, mgrs.): Sedalia, Mo., Nov. 15-20, Moberly 22-27.

THE SPOONERS (Edna May, Cecil; B. S. Spooner, mgr.): Pittston, Pa., Nov. 15-20, Scranton 22-27.

THOMAS W. KEENE (Chas. B. Hanford, mgr.): Tyler, Tex., Nov. 16, Waco 17, 18, Ft. Worth 19, 20, Corsicana 22, Terrell 23, Paris 24, Dallas 25, Weatherford 26, Cleburne 27, Ardmore, I. T., 29, Oklahoma, O. T., 30, Guthrie Dec. 1, Perry 2, Arkansas City, Kan., 3, Winfield 4.

THREE GUARDSMEN (Paul Cazeneuve): Boone, Ia., Nov. 15, 16, West Liberty 17, 18, Decorah 19, 20, Albert Lea, Minn., 22, Austin 23, Mankato 24, 27, Waterloo, Ia., 29, 30.

TIM MURPHY: Quincy, Ill., Nov. 16, Hanibal, Mo., 17, Springfield, Ill., 18, Jacksonville 19, Ft. Smith, Ark., 22, Dallas, Tex., 23, 24, Ft. Worth 25, 26, Waco 27, San Antonio 29, 29, Austin 30, Galveston Dec. 1, 2, Houston 3, 4.

TOMMY SHEARER (Earl Burgess, mgr.): Renovo, Pa., Nov. 15-20, Sunbury 22-27, Reading 29-Dec. 4.

TORNADO (Northern; Lincoln J. Carter, prop.; J. H. Huntley, mgr.): Oswego, N. Y., Nov. 16, Fulton 17, Syracuse 18-20, Norwich 22, Hamilton 23, Ft. Plain 24, Gloversville 25, Mechanicsville 26, Saugerties 27, Brooklyn 29-Dec. 4.

TRAMP'S DURAN (J. S. Wheeler, mgr.): Garnett, Kan., Nov. 16, Trenton, Mo., 27.

TRIP TO COONTOWN (Cole and Johnson; William Black, mgr.): Trenton, N. J., Nov. 15, 16, Red Bank 17, Plainfield 18, So. Amboy 19, Haverstraw, N. Y., 20, Paterson, N. J., 22-27.

TRIP TO THE CIRCUS: Geneva, N. Y., Nov. 16.

TURN OF THE TIDE: Baltimore, Md., Nov. 15-20, Hanover, Pa., 22-27.

TWO LITTLE VAGRANTS (Edward C. White, mgr.): New Britain, Conn., Nov. 15, 16, Hartford 17, 18, Norwich 19, 20, Brooklyn, N. Y., 22-Dec. 4.

ULLIE AKERSTROM (Gus Bernard, mgr.): Northampton, Mass., Nov. 15-20, Holyoke 22-27, Worcester 29-Dec. 4.

UNCLE JOSH SPRUCEBY: Gainesville, Tex., Nov. 16, Denison 17.

UNDER THE DOME (Lincoln J. Carter, prop.; Martin Golden, mgr.): Montreal, Can., Nov. 15-20, Ogdensburg, N. Y., 22, Lawrence 23, Watertown 24, Oswego 25, Utica 26, Syracuse 29-Dec. 1, Lyons 2, Geneva 3, Auburn 4.

UNDER THE POLAR STAR (Harry Elmer, mgr.): New York city Nov. 15-20.

VAN DYKE AND EATON (H. Walter Van Dyke, mgr.): Mansfield, O., Nov. 15-20.

VAN OSTEN THREE-STAR COMEDY (Thomas Van Osten, mgr.): New Castle, Pa., Nov. 15-20.

WAITE COMEDY (Eastern: C. L. Elliott, mgr.): New London, Conn., 15-20, Norwich 22-27, Worcester, Mass., 29-Dec. 4.

WAITE COMEDY (Western; D. H. Woods, mgr.): Wilmington, Del., Nov. 8-20, Allentown, Pa., 22-27, Pottsville 29-Dec. 4.

WALKER WHITESIDE (Mason Mitchell, mgr.): Selma, Ala., Nov. 16, Montgomery 17, Pensacola, Fla., 18, Mobile, Ala., 19, 20, New Orleans, La., 21-27, Franklin 28, Galveston, Tex., 29, Houston 30, San Antonio Dec. 1, 2, Austin 3, Brenham 4.

WARD AND VOKES (E. D. Stair, mgr.): St. Louis, Mo., Nov. 15-20.

WARD OF FRANCE: Boston, Mass., Nov. 15-20.

WARNER COMEDY (Ben R. Warner, mgr.): Lincoln, Neb., Nov. 15-20.

WAGNER CONLAN: Guelph, Ont., Nov. 15-17, St. Thomas 18-20.

WHAT HAPPENED TO JONES (J. J. Rosenthal, mgr.): Baltimore, Md., Nov. 15-20, New York city 22-27, Philadelphia, Pa., 29-Dec. 4.

WHEN LONDON SLEEPS (Jas. H. Wallick, mgr.): Lynn, Mass., Nov. 15, 16, Bridgeport, Conn., 17, 18, Chester, Pa., 20, Philadelphia 22-27, Washington 29-Dec. 4.

WHITTIER-MARTINE: Lisbon Falls, Me., Nov. 15-20.

WICKED CITY: Rochester, N. Y., Nov. 18-20.

WIDOW JONES: Chicago, Ill., Nov. 15-27, Kansas City, Mo., 29-Dec. 4.

WILLIAM H. CRANE (Joseph Brooks, mgr.): Chicago, Ill., Nov. 8-27.

WILSON THEATRE: New Castle, Pa., Nov. 14-20, Meadville 22-27.

WOMAN IN BLACK: Omaha, Neb., Nov. 15, 16.

WORLD AGAINST HER (Agnes Wallace-Villa; Sam B. Villa, mgr.): Phillipsburg, Pa., Nov. 16, Clearfield 17, Curwensville 18, Reynoldsville 19, Punxsutawney 20.

W. S. HART (John Whiteley, mgr.): Lawrence, Kan., Nov. 15-17, Topeka 18-20, St. Joseph, Mo., 22-24, Leavenworth, Kan., 25-27, Sedalia, Mo., 29-Dec. 1, Boonville, 2, 3.

OPERA AND EXTRAVAGANZA.

BELLE OF NEW YORK: Washington, D. C., Nov. 15-20.

BENNETT AND MORTON OPERATIC QUADROONS: Brooklyn, N. Y., Nov. 15-20.

BOSTONIANS (Frank L. Perley, mgr.): Rochester, N. Y., Nov. 15-17, Cleveland, O., 18-20.

BOSTON LYRIC OPERA: Chicago, Ill., Oct. 25—indefinite.

BROOKE CHICAGO MARINE BAND (Howard Pew, mgr.): Peterboro, Ont., Nov. 16, Belleville 17, Toronto 18, London 19, Chatham 20, Detroit, Mich., 21, Toledo, O., 22, Sandusky 23, Cleveland 24, Detroit, Mich., 25, Jackson 26.

BROWNIES: Dallas, Tex., Nov. 16, 17, Corsicana 18, Austin 19, 20.

CALHOUN OPERA: Anaconda, Mont., Nov. 15, 16, Butte 17-20.

CARLETON OPERA: Pittsburg, Pa., Nov. 8-20.

CASTLE SQUARE OPERA (C. M. Southwell, mgr.): Philadelphia, Pa.—indefinite.

CIRCUS GIRL: Hartford, Conn., Nov. 15, 16.

COLUMBIA OPERA (Charles Rigga, mgr.): Galveston, Tex., Nov. 12-22.

DEVIL'S AUCTION (Chas. H. Yale, mgr.): Anderson, Ind., Nov. 16, Marion 17, Muncie 18, Piqua, O., 19, Springfield 20, Cincinnati 21-27.

DE WOLF HOPPER: Philadelphia, Pa., Nov. 8-20.

1492 (P. J. Kennedy, mgr.): Marshalltown, Ia., Nov. 18.

FRANCIS WILSON: Philadelphia, Pa., Nov. 15-27.

FRANK DANIELS (Kirk La Shelle, mgr.): New York city Oct. 25-Dec. 11.

FRENCH MAID: New York city Sept. 27—indefinite.

GIRL FROM PARIS (No. 1; E. E. Rice, mgr.): Baltimore, Md., Nov. 15-20.

GIRL FROM PARIS (No. 2; E. E. Rice, mgr.): Boston, Mass., Oct. 11—indefinite.

GIRL FROM PARIS (No. 3): St. Paul, Minn., Nov. 15-17.

HANLON SUPERBA (Edwin Warner, mgr.): Cleveland, O., Nov. 15-20, Baltimore, Md., 22-27, Washington, D. C., 29-Dec. 4.

IN ATLANTIC CITY: Norfolk, Va., Nov. 18, Richmond 19, 20.

IN GAY NEW YORK: Lowell, Mass., Nov 15-17, Pawtucket, R. I., 18-20.

IN TOWN: Brooklyn, N. Y., Nov. 15-27.

ISLE OF CHAMPAGNE: New Orleans, La., Nov. 14-20.

JACK AND THE BEANSTALK: Detroit, Mich., Nov. 15-20.

KISMET (Frank Norcross, mgr.): Wheeling, W. Va., Nov. 15, 16, Parkersburg 17, Marietta, O., 18, Charleston, W. Va., 19, Huntington 20, Paris, Ky., 22, Lexington 23.

LILLIPUTIANS: New York city Nov. 15-20.

MADELEINE (Jean H. Williams, mgr.): La Crosse, Wis., Nov. 16, Madison 17, Rockford, Ill., 18, Janesville, Wis., 19, Oshkosh 20.

1999 (Sylvester Maguire, bus.-mgr.): New York city Nov. 15—indefinite.

ONE BOUND OF PLEASURE: Philadelphia, Pa., Nov. 8—indefinite.

ORIENTAL AMERICA (John W. Isham's): En route through England.

SCALCHI CONCERT (Baurne Loeburger, mgr.): Denison, Tex., Nov. 16, Sherman 17, Gainesville 19, Dallas 22, Ft. Worth 23, Waco 24, Galveston 25, Houston 29.

THE GEEZER (Donnelly and Girard): Paterson, N. J., Nov. 15-20.

THE GEISHA (No. 1, Augustin Daly, mgr.): New York city Nov. 8—indefinite.

THE GEISHA (No. 2): Norfolk, Va., Nov. 19, 20.

THE GEISHA: San Francisco, Cal., Nov. 8—indefinite.

TWELVE TEMPTATIONS (Chas. H. Yale, mgr.): Jackson, Tenn., Nov. 16, Dyersburg 17, Memphis 18, Vicksburg, Miss., 19, Natchez 20, New Orleans, La., 21-27.

VICTOR HERBERT: Ithaca N. Y., Nov. 16, Elmira 17, Syracuse 18, Troy 19, Poughkeepsie 20, New York city 21.

WAITE COMIC OPERA (F. G. Harrison, mgr.): Lowell, Mass., Nov. 15-20, Lynn 22-27, Hartford, Conn., 29-Dec. 4.

WEDDING DAY: Nashville, Tenn., Nov. 17.

WELSH PRIZE SINGERS (J. A. Brohany, mgr.): Rochester, N. Y., Nov. 16, Philadelphia, Pa., 18, 19, New York city 20.

WHIRL OF THE TOWN: Chicago, Ill., Nov. 8-20.

WILBUR-KIRWIN (W. H. Fullwood, mgr.): Atlanta, Ga., Oct. 25—indefinite.

WIZARD OF THE NILE: Haverhill, Mass., Nov. 16, Biddeford, Me., 17, Bangor 18, Lewiston 19, Portland 20.

VARIETY.

ALF DONNAN (Bruce Bernard, mgr.): Maysville, Ky., Nov. 16, Paris 17, Winchester 18, Richmond 19, Frankfort 20.

AMERICAN BEAUTIES BURLESQUE (Bryant and Watson, props.; C. G. Ball, mgr.): New York city Nov. 15-20.

ANI'S MONARCHS (Harry Hill, prop. and mgr.): Chicago, Ill., Nov. 14-20, Cincinnati, O., 21-27.

BIG SENSATION: Cleveland, O., Nov. 15-20.

BLACK CROOK BURLESQUE: Syracuse, N. Y., Nov. 15-17.

BLACK PATTI'S TROUBADOURS (Voelckel and Nolan, mgrs.): Battle Creek, Mich., Nov. 16, Kalamazoo 18, Grand Rapids 19, 20.

BOB FITZSIMMONS: Kansas City, Mo., Nov. 14-20.

BOHEMIAN BURLESQUERS (Louis Robie, mgr.): Reading, Pa., Nov. 15-20.

BON TON BURLESQUERS: Cincinnati, O., Nov. 15-20.

BROADWAY BURLESQUERS: New York city Nov 8-20.

CITY CLUB: Jersey City, N. J., Nov. 15-20.

CITY SPORTS: St. Louis, Mo., Nov. 15-20.

CLIFFORD GAIETY: Chicago, Ill., Nov. 14-20.

COLUMBIAN BURLESQUERS (Scribner's): Washington, D. C., Nov. 15-20.

CYRENE BURLESQUE (J. W. Randolph, mgr.): Chicago, Ill., Nov. 14-Dec. 11.

FAY FOSTER: New York city Nov. 15-20.

GUS HILL'S NOVELTIES: St. Louis, Mo., Nov. 15-20.

HOPKINS' TRANS-OCEANICS (Eastern): Baltimore, Md., Nov. 15-20.

HOPKINS' TRANS-OCEANICS (Western; Robert Fulgora, mgr.): Washington, D. C., 15-20, Philadelphia, Pa., 22-27.

IRWIN BROS.: New York city Nov. 15-20.

LESTER BURLESQUE (Billy Lester, mgr.): Delaware, O., Nov. 15-17, Circleville 18-20, Tiffin 22-24, Akron 25-27.

LONDON BELLES (Rose Sydell; J. H. Barnes, mgr.): Fall River, Mass., Nov. 15-17, Philadelphia, Pa., 22-27.

LONDON CITY SPORTS (Eastern; William M. Weis, mgr.) Brantford, Can., Nov. 16, Hamilton 17, Lockport, N. Y., 18, Tonawanda 20, Batavia 21, 22, Geneva 24, Corning 25, 26, Elmira 27, Owego 29, 29, Binghamton 30.

LONDON CITY SPORTS (Western; Wm. M. Weis, mgr.): Dubuque, Ia., Nov. 15-20, Cedar Rapids 22-27, Davenport 29, 30, Muscatine Dec. 1.

LONDON GAIETY GIRLS: Brooklyn, N. Y., Nov. 8-20.

MAY HOWARD: Boston, Mass., Nov. 15-20, New York city 22-Dec. 4.

MERRY MAIDENS BURLESQUE: Philadelphia, Pa., Nov. 15-20.

MERRY WIDOWS: Brooklyn, N. Y., Nov. 15-20.

MISS NEW YORK, JR.: Philadelphia, Pa., Nov. 8-20.

MOULIN ROUGE (Rider's): Chicago, Ill., Nov. 15-20.

NIGHT OWLS: Chicago, Ill., Nov. 15-20.

OCTOROONS (John W. Isham, mgr.): Cleveland, O., Nov. 15-17, Toledo 18-20.

PARISIAN WIDOWS BURLESQUE: Albany, N. Y., Nov. 15-20.

PRIZE IDEALS: Philadelphia, Pa., Nov. 15-20.

REILLY AND WOOD: Newark, N. J., Nov. 15-20.

RENTZ-SANTLEY (No. 1; Abe Leavitt, mgr.): Troy, N. Y., Nov. 15-20, Boston, Mass., 22-27, Providence, R. I., 29-Dec. 4.

RICE AND BARTON: Providence, R. I., Nov. 15-20.

ROSE HILL: Indianapolis, Ind., Nov. 15-17, So. Bend 18, Elkhart 19, La Porte 20.

ROSSOW MIDGETS: Providence, R. I., Nov. 15-17, Fall River, Mass., 18-20.

RUSSELL BROS.: Buffalo, N. Y., Nov. 15-20.

SAM DEVERE: Cincinnati, O., 15-20, Dayton 22-24, Indianapolis, Ind., 25-27.

SCHILLER VAUDEVILLES (Bicknell and Jones, mgrs.): Milwaukee, Wis., Nov. 15-20.

TWENTIETH CENTURY MAIDS (Harry Morris, mgr.): Baltimore, Md., Nov. 15-20, Philadelphia, Pa., 22-27.

VANITY FAIR (Gus Hill, prop.; Fred J. Huber, mgr.): Boston, Mass., Nov. 15-20.

VAUDEVILLE CLUB (Weber and Fields): Philadelphia Pa., Nov. 15-20.

VENETIAN BURLESQUERS: Brooklyn, N. Y., Nov. 15-20.

WILLIAM'S OWN: Brooklyn, N. Y., Nov. 15-20.

WOOD SISTERS: (Everett and Mack, props. and mgrs.): Fall River, Mass., Nov. 15-17.

MINSTRELS.

CARROLL AND JOHNSON (John S. Lawrence, mgr.): Reynoldsville, Pa., Nov. 15, 16, Titusville 18, Kane 19, Union City 20.

CLIFTON and HURLBURT: Sturgis, Mich., Nov. 16, Three Rivers 17, Niles 18, Kalamazoo 19, Hastings 20.

DIAMOND BROS.: Point Pleasant, W. Va., Nov. 16, Lowell, O., 17, Beverly 18, McConnellsville 19, Zanesville 20.

FIELDS AND HANSON: Annapolis, Md., Nov. 16, Alexandria, Va., 18.

GORTON'S MINSTRELS (C. H. Larkin, mgr.): Wallingford, Conn., Nov. 21, Naugatuck 22, Torrington 23, Litchfield 24, Winstead 25, Lee, Mass., 29, Chatham, N. Y., 30, Coxsackie Dec. 1, Catskill 2.

HI HENRY: Hartford, Conn., Nov. 15, 16, Meriden 17, New Britain 18, Bristol 19, Danbury 20.

PRIMROSE AND WEST (Eastern): Brooklyn, N. Y., Nov. 15-20, Harlem 22-27.

PRIMROSE AND WEST (Western): Cincinnati, O., Nov. 15-20.

RICHARDS, PRINGLE, RUSCO AND HOLLAND (C. E. Richards, prop.; W. A. Rusco, mgr.): Orangeburg, S. C., Nov. 17, Camden 18, Yorkville 19, Chester 20, Lawrence, N. C., 22, Greenville 23, Atlanta, Ga., 24, 25, Anniston, Ala., 26, Gadsden 27, Birmingham 29, Columbus, Miss., 30, West Point Dec. 1, Aberdeen 2, Winona 3, Greenwood 4.

WASHBURN: Irwin, Pa., Nov. 16, McDonald 17.

CIRCUSES.

FOREPAUGH AND SELLS BROS.: Cleburne, Tex., Nov. 16, Sulphur Springs 18, Pittsburg 19, Tyler 20, Hillsboro 22, Waco 23, Corsicana 24, Mexico 25, Bonham 26, Temple 27.

MISCELLANEOUS.

ADAMS TROUPE: Latrobe, Pa., Nov. 17.

CANADIAN JUBILEE SINGERS: Burnside, Conn., Nov. 16, Rockville 17, Willimantic 18, Norwich 20, 21.

CEBORNE (Hypnotist): Tyrone, Pa., Nov. 15-20, Altoona 22-27.

ELI PERKINS: Highland Park, Ill., Nov 18, Oshkosh, Wis., 19, Lake Geneva 20.

GEORGE B. WILLIAMS (Reader): Bangor, Me., Nov. 16, Portland 18, 19.

HENRY E. DIXEY: New York city Nov. 15—indefinite.

KELLAR (Dudley McAdow, mgr.): Beaver Falls, Pa., Nov. 16, Youngstown 17, Salem 18, Kent 19, Warren 20.

MCEWEN (Hypnotist): Astoria, Ore., Nov. 15-20, Portland 21-27, Salem 29-Dec. 4.

PUGGSLEY: Pittsburg, Pa., Nov. 14-20.

ROBERT G. INGERSOLL: Detroit, Mich., Nov. 21, Jackson 22, Lansing 23, Chicago, Ill., 25.

SANTANELLI (Hypnotist; Ego, mgr.): El Dorado, Kan., Nov. 15-20, Perry, O. T., 22-24, Guthrie 25, 26.

SEVENGALA BROS. (Hypnotists; G. V. A. Conger, mgr.): Cohoes, N. Y., Nov. 15-20, Corry, Pa., 22-27, Franklin 29-Dec. 4.

THE LEES (Hypnotists: Thos. F. Adkin, mgr.): Petersburg, Va. Nov. 15-20, Roanoke 22-27, Staunton 29-Dec. 4.

THE SAGES (A. B. McDole, mgr.): Port Chester, N. Y., Nov. 15-20, Troy 22-27, Fitchburg 29-Dec. 4.

THE SAYRES (Hypnotists; R. A. Johnson, mgr.): Monongahela, Pa., Nov. 22-24, Canonsburg 25-27, Steubenville, O., 29-Dec. 1, Waynesburg, Pa., 2-4.

ARENA.

ATHENS, GA.—Cooper and Co.'s Circus Oct. 28, 29 to splendid business and pleased audiences; receipts $1,600. W. H. Harris' Nickle Plate Show 8 to good business.

CHARLOTTE, N. C.—Gentry's Dog and Pony Show 4, 5; big business and show.

CHARLESTON, S. C.—Robinson and Franklin's Circus gave two performances 8 to big business.

MILLEDGEVILLE, GA.—Cooper and Co.'s Circus 4 to an appreciative audience. John Robinson and Franklin Brothers' Circus 17.

SUMTER, S. C.—John Robinson and Franklin Brothers' Circus 6; immense business; performance not up to expectations.

SHERMAN, TEXAS.—Forepaugh and Sells Brothers' Circus gave two performances 6. The special tax of $375 for each performance of a circus in this State (the work of the last Legislature) is meeting with loud disapproval from both the public and the showmen.

CORRESPONDENCE

[*Received too late for classification.*]

CONNECTICUT.

PUTNAM.—OPERA HOUSE (George E. Shaw, manager): Manola-Mason co. in Friend Fritz delighted a good audience 6. Harry LaMair 15. Alabama 22. Banda Rossa 30.

ILLINOIS.

TAYLORVILLE.—VANDERVEER OPERA HOUSE (W. H. Kaup, manager): Edwin Restell in Hamlet and Richelieu 9, 10; entertainment good; business fair.

IOWA.

OSKALOOSA.—MASONIC OPERA HOUSE (E. M. Fritz, manager): Davis Brothers U. T. C.; fair co.; good business. Eunice Goodrich 6; light business. Paul Cazeneuve 9; deserving co. to very light business. Robert Mantell in A Secret Warrant 10; audience pleased; fair business. Isle of Champagne 12; crowded house. Al. G. Field's Minstrels 30.

MISSOURI.

CLINTON.—OPERA HOUSE (Ed Austin, manager): A Night at the Circus 6 to good house; a first-class attraction. Railroad Jack 15. A Tramp's Dream 25.

MONTANA.

HELENA.—MING'S OPERA HOUSE (John W. Luke, receiver and manager): Tennessee's Pardner 6; fair house. Blio's Schiller Vaudeville 20. Calhoun Opera co. 22. Katie Putnam 24.

OBITUARY.

Arden Smith died at his residence, 39 West Seventy-Sixth Street, on Oct. 21, of a complication of kidney and stomach troubles. The remains were cremated and buried beside those of his wife in Greenwood Cemetery. Arden Richard Smith was born in Sussex County, England, in 1830. His father, Richard Smith, was a country squire who devoted himself chiefly to hunting. His mother was Irish. Arden Smith was left an orphan when about nine years old, and was placed under the guardianship of an uncle, William Smith. The boy went to school at Melton-Mowbray until he was eighteen. He was about to enter a higher institution of learning at that time, but ran away from his uncle's home instead and came to America. He landed in New York, and went immediately to St. Louis, where he obtained a position on the St. Louis *Republican* as a reporter. He continued in journalism until the outbreak of the Civil War, having in the interval of twelve years attained the position of sub-editor. He answered the first call for volunteers, and was one of the troops that captured Fort Jackson. He was next appointed to the staff of General Frank E. Blair, and served until after the siege of Vicksburg, when a serious illness resulted in his removal to his home in St. Louis, where he remained for nine months. He had married Mary Burkeley Hunter, of Shepardstown, Va., in 1851, and had a family of three children—Evelyn Hunter Smith, born in 1853; Arden W. Smith, and Edwin Arden, born in 1861, who is now Julia Arthur's leading man. At the time of the siege of Vicksburg Arden Smith had risen to the rank of major. Upon his recovery from his illness he returned to the army, and at the close of the war took up his residence again in St. Louis, where he entered politics and was speedily appointed to the office of collector of water rates. He afterward returned to journalism, and was chief editorial writer on the St. Louis *Evening Republican* until he accepted a special Indian commissionership from Secretary of the Interior Carl Schurz. During these years he had formed many friendships among theatrical people, and at the expiration of his commissionership became manager of the St. Louis Grand Opera House, in St. Louis, of which John Morton was lessee. He formed in 1884 a partnership with Dominick Murray, which continued for two seasons then acted as manager for his son, Edwin Arden, for three seasons, and next became advance man for Thomas Keene, in which capacity he continued for three seasons, when travel became distasteful to him and he settled down in New York city and wrote for the New York newspapers. His literary inclinations also found vent from time to time in play writing. He collaborated with Edwin Arden in writing The Eagle's Nest, Barred Out, and Raglan's Way. He wrote Queen Mab alone, adapted Louis XI., which Thomas Keene used, wrote a play in blank verse called Launcelot, adapted from the French the play Barbell, and had recently completed for Thomas Keene a dramatization which Mr. Keene intends to produce in the near future. A work which was nearly finished was the story of Shakespeare's life. Until the beginning of his last illness, about two months ago, he retained much of his physical strength, and a buoyant, youthful spirit which made him a man of great geniality. When the spirit was upon him he was an indomitable worker.

Mrs. Selden M. Irwin, who died in New York last Tuesday, was born in Waterford, Vt., in 1833. Her maiden name was Maria McCoy, and she made her first appearance on any stage in Manchester, N. H., at the age of fourteen. She was married to Harry Rainforth, a promising musician, who died at twenty-two, leaving their son, Harry Rainforth, Jr., now with the Grand Opera House in Cincinnati. She was three years in the Boston Museum and seven years with other big houses before marrying Selden Irwin in Cincinnati. They traveled through the then wild country west of the Mississippi, being seen in camps and towns between Denver and the Pacific Coast. They opened the first theatre in the former place, and were the first gentiles allowed to play in Brigham Young's Theatre in Salt Lake City. About 1881 Mr. Irwin was stricken with paralysis, and was cared for by his wife during the long illness that preceded his death. Mrs. Irwin's last appearances were with The Still Alarm, and The Cotton King.

John P. Smith, the veteran manager, died on Nov. 12, at the New York Post Graduate Hospital, where he had lain ill for a long time. Born at Richmond, Va., in 1832, he was Artemus Ward's original manager, and directed the tours of Mr. and Mrs. Barney Williams, Clara Morris, the Vokes Family, and Mestayer's Tourists. He was also interested in many Uncle Tom's Cabin companies. He leaves a widow and six children. The remains were buried by the Actors' Fund in Evergreens Cemetery, Brooklyn, in which city Mr. Smith had once managed the Park Theatre for Mrs. F. B. Conway, and where he was manager of the Brooklyn Theatre when it burned in 1876.

Signora Verdi, wife of the celebrated composer, Giuseppe Verdi, died on last Sunday in Rome. Her demise was a great blow to Verdi, now in his eighty-fourth year, and some anxiety is felt as to his recovering from it. Signora Verdi was formerly Madame Strepponi, and it was while she was singing Abigail in Nabucco, the work that first established the composer's genius, that he met and fell in love with her. He had previously been married to Margherita Barezzi, who died in 1840, but his affection for Madame Strepponi was of the strongest order, and continued all through her life. Verdi has suffered much during his life, and this last blow has proved exceptionally severe.

S. E. Springer died in Boston on last Tuesday. He was born in March, 1832, in Somerville, Mass., and made his first professional appearance with John Murray in 1871, playing Seth in Rip Van Winkle. At various times during the early days of his career he was seen with Fanny Herring, Boston Theatre stock company, William Henderson, Barry Sullivan, Maggie Mitchell, Janauschek, Mr and Mrs. Florence, and in the splendid cast in support of Modjeska in 1887. Later on he was Matthew Hawkes in The Soudan, Colonel McPherson in Shiloh, and Colonel Englehardt in The Trumpet Call.

J. H. Lester, one of Manager Hopkins' most esteemed and trusted men, died on last Friday in Rochester, N. Y., of a complication of heart disease and diabetes. Mr. Lester was thirty-five years of age, and had been connected with Mr. Hopkins' enterprises for eleven years. At the time of his death he was treasurer of the Grand Opera House in St. Louis, where he was very popular. He went to Rochester two weeks ago to attend the funeral of his father-in-law and endeavor to regain his shattered health.

Charles E. Bowen, who died of pneumonia at Bellevue Hospital on Oct. 29, and was buried in the Actors' Fund plot two days later, was a native of Jackson, Tenn. He was married on the stage of Park Theatre, Dayton, Ohio, to Josephine Wynne, a member of his company. Both continued on the stage, Mr. Bowen making his last appearance some years later at Pawtucket, R. I., with the Montezuma company. He was at the time of his death thirty-five years old.

William J. Mack, a vaudeville performer of the team of Mack and O'Day, and a member of the Richmond, Va., Lodge of Elks, died of bronchial pneumonia, at St. Vincent's Hospital, in this city, on Nov. 12, and was buried by the Actors' Fund.

John C. Wilson, a musician, formerly of the Academy of Music and Niblo's Garden Orchestras, died in this city on Nov. 9.

Clara Adams, of Adams and Lamphier, died in the city of Mexico, where she was filling an engagement, on Oct. 28.

John Riley, manager of the Metropolis Theatre, Birkenhead, England, died in that city on Oct. 29.

Died.

ADAMS.—In the city of Mexico, on Oct. 28, Clara Adams (of Adams and Lamphier).

LESTER.—J. H. Lester, treasurer of the Grand Opera House, in St. Louis, Nov. 12, in Rochester, N. Y., at the age of 35.

MACK.—William J. Mack, at New York city, on Nov. 12, of bronchial pneumonia.

RILEY.—John Riley, at Birkenhead, England, on Oct. 29.

SMITH.—John P. Smith, at New York city, on Nov. 12, aged 65 years.

SPRINGER.—S. E. Springer, at Boston, Nov. 9, aged 65.

WILSON.—John C. Wilson, at New York city, on Nov. 9.

Married.

LORRAINE—OPP.—Robert Lorraine and Julie Opp, at London, England.

NASHER—RINEHART.—On Nov. 13, at Montreal, Canada, Matt Nasher and Stella Rinehart.

WALSH—BUTLER.—Dr. Walsh and Florence Butler, at Washington, D. C., on Nov. 1.

WILLIAMS—BROOKS.—George Williams and Dora Brooks, at Anderson, Ind., Nov. 3.

Born.

DE WITT.—A daughter to Mr. and Mrs. Maurice De Witt, on Nov. 9.

THE ELKS.

Chillicothe, O., Lodge No. 32 gave a most enjoyable social session Nov. 4, as a farewell to Brother R. F. Stone, who has been appointed Consul to Huddersfield, England.

Newburg Lodge, 247, spent a delightful evening at their social session Nov. 4 in Elks' Hall, and a very large gathering of the brothers and friends enjoyed the programme. The entertainers were Collins Orchestra, a quartette consisting of R. J. Webb, W. C. Murtha, D. N. Mason, and H. Kennedy; J. S. Burdette, the humorist, and Dan Quinn. R. J. Webb, of Brooklyn Lodge, 22, was chairman.

A lodge will be instituted at Charlotte, N. C., on Wednesday.

A new lodge was instituted at Mannington, W. Va., Nov. 2, with a membership of eighty.

Mannington, W. Va., Lodge, No. 388, will be instituted Nov. 2 with sixty members. The new lodge will have an elegant suite of rooms in the new Bank of Mannington Building.

A lodge will be instituted at Decatur, Ill., about Dec. 10, with seventy-five members.

MRS. FISKE

Presenting Lorimer Stoddard's Play, from Thomas Hardy's Novel
(Copyrighted by Harper and Brothers)

Tess of the D'Urbervilles

WITH HER UNRIVALLED COMPANY, INCLUDING

Frederic de Belleville, John Jack, Mary Shaw, Anna Vislaire,
Forrest Robinson, George Trader, Mary E. Barker, Dorothy Chester,
Wilfrid North, Frank McCormack, Sydney Cowell, Edith Wright.

THE BOSTON PRESS:

Boston Herald, Nov. 2.

The auditorium of the Tremont Theatre was surrounded by such a crowd of standees, in spite of the torrent, as is rarely seen on a first-night. The play has been looked forward to for a year as the event of the season. Both play and acting made a remarkable impression. Of the play's moral tone, its lesson, its value in the reason, at this late hour there is not time to speak. The subject is too vast. As a vehicle for acting the ensemble is admirable. The smallest part is well acted. One approaches Mrs. Fiske's work with some hesitation in the fear that fresh from its influence one may say too much. Her rare temperament, her great capacity for emotion, and her simple, straightforward, untheatrical manner of expressing it, are not surprises to those who know her work in the past. Her method is real. Her emotions speak in her eyes and her wonderful voice, which is the softest of mezzo music. Her expressions of love touch one with pain, near to which all deep love in woman lies. The last act was wonderful for the change in her voice. It was hard and metallic, and the timbre of her one cry "Marian!" when she realizes that she has been cheated with false news of Angel's death, sent a shudder down the hearer's spine. That this play has placed Mrs. Fiske at last where the big public may realize at last that the American stage can produce a player of talent and originality—creative as well as executive—a woman of force, magnetism, and charm, cannot be denied. That she is perfect will not for a moment be claimed. She is more than that—she is wonderful and uncommon.

Boston Globe, Nov. 2.

Mrs. Fiske's impersonation of the title-role in the stage version of Hardy's Tess of the D'Urbervilles at the Tremont last evening fully realized the expectations which lavish praises in other cities had awakened here. It is a performance of infinite pathos and tragic intensity. In its simulation of realism her Tess is almost unique among stage characterizations. It is absolutely devoid of theatric ostentation. All conventional devices of the stage have been cast aside; only the most simple and direct methods are followed. Mrs. Fiske's triumph was complete. Rarely has an actress been paid the tribute of such breathless attention as was given her acting last evening by an audience uncommonly representative of the city's culture. Never was there more sincere evidence of appreciation. Mrs. Fiske's methods are the same as heretofore, but are much more effective in quiet intensity. There is no one like her on the American stage. In some respects her methods are similar to those of Duse. In a role of this character Mrs. Fiske is unquestionably great.

Boston Journal, Nov. 2.

At the end of the first act there were three hearty curtain-calls; at the end of the second act the same; at the end of the first scene of the first act there was an uncontrolled tempest of enthusiasm, calling the curtain seven times. There are moments in Mrs. Fiske's unique and remarkable creation—most notably that of Tess' sick, faint, spent plea to Angel not to leave her, at the end of the second act, and (though this is not a moment, but a magnificently sustained quarter hour!) the entire scene of her humiliation before Alec, and her break into the insanity of broken nerves, after his murder, in which the nerves and senses if not the hearts of the spectators are wax to her moulding—when one breathes only as she breathes; when one is ready to admit her the equal of the lofty dramatic geniuses that make tradition. To miss the very, the immensely great, moments of her Tess, in which she lives indeed and indeed makes the spectator live, were for any thoughtful theatregoer a stupidity bordering on crime. The work of her company is singularly good, interesting, and convincing.

Boston Advertiser, Nov. 2.

Mrs. Fiske has both real dramatic fire and real dramatic discrimination, and a true gift in elevation. It is beautiful to look upon her delicate, expressive face and to listen to her vibrant tones when she is uttering her love for Angel Clare. Her moments of highest power were reached in the exceedingly difficult passage, wherein, with face almost averted, and eyes covered with her hand, she told to her newly-made husband the story of her youthful lapse from virtue. This was terrible and most pathetic in its pain, its shame, its eager desire for forgiveness, its appeal to the heart which she thought she could trust for tenderness and consideration. Mrs. Fiske was strong in the ringing metallic hardness of her tones when Angel Clare returns and finds her in her degraded position, and the suggestion of acute mania at and after the murder was very effective.

Boston Post, Nov. 2.

The spiritual or mental characteristics are clearly defined, and perhaps it is this which gives such a remarkable force to the impersonation. Every varying emotion, every conflict between good and evil, the absolute disgust at her own sacrifice and the righteous wrath at her deception are pictured with a telling force which carries everything before it. It is one of those rare instances where the woman is completely merged in the character she is portraying, and her work is far above the mere devices of stagecraft. In other words, Mrs. Fiske is fully entitled to the eulogistic praise she has received elsewhere.

Boston Transcript, Nov. 2.

And Tess? Ah! here we had Mrs. Fiske, who was in earnest all through, and with Thomas Hardy's earnestness to boot. In one way Mrs. Fiske stands, as far as we can remember, alone among American emotional actresses. It would take too long to enumerate all the fine points Mrs. Fiske made; let it stand that she has lived a character before us on the stage with consummate vividness, and a mastery that shows but exceedingly few flaws. It was a triumph.

Editorial, Boston Advertiser, Nov. 5.

The pitifully short list of American actresses of real distinction, either for talent, or genius, or administrative ability, receives a notable addition in the return to the stage of Mrs. Fiske, who is playing the chief part in Tess of the D'Urbervilles, at the Tremont Theatre. Mrs. Fiske offers a broadly arbitrary interpretation of Mr. Hardy's heroine, but taking Mr. Stoddard's play as it stands, this actress magnetizes the attention of her whole audience and by turns wrenches and caresses the heart. That, we take it, is the final test of genius. It is Mrs. Fiske's method to strive for extreme and moving trueness. Like Henrik Ibsen, she proves her effects with the stethoscope. The pulses throb to her. Fortunately, Mrs. Fiske has not fallen into the error of "realism." Every syllable reaches the ear. The utterance is artfully coherent by the very naturalness of its deliberation. Nor is her simplicity preposterous with gloom. She has an unctuous humor and a happy laugh. Her talent in all these accomplishments studs her genius with jewels.

Boston Evening Record, Nov. 2.

Last night I saw Mrs. Fiske in Tess. The actress so completely and staggeringly fulfilled and realized all the dreams and hopes I have been nursing these several years concerning the way to accomplish illusion that I'll wait and say my say to-morrow. It is one of the most luminous intellects at present enlisted in mimic art. See it if you can.

THE MAN WITH THE LORGNETTE.

Boston Herald, Nov. 4.

The more one sees of Mrs. Fiske's performance of Tess the more one is moved by the remarkable quality of her voice. It develops along the emotional line of the play just as the story does. In the first act it is simply the soft musical voice of a woman of great emotional capacity. It rings in the ears with delightful cadences. In the second it is softer and sweeter at first and at the end it is thin and sadder. In the third act it is a little hard but still beautiful. In the first part of the fourth it is metallic, and in the last scene it is like the final sigh of spent pain, out of which everything but soul has been purged. If there were nothing else but that in the play it would still be wonderful. Mrs. Fiske lacks the scholastic technique of Sarah Bernhardt. It is certain that she could not sustain the classic style of recitation in a Phedre, but Sarah Bernhardt has not so many musical notes in her voice as Mrs. Fiske, in spite of the repute of her voix d'or.

Boston Beacon, Nov. 6

The performance was notably good. Mrs. Fiske proved that her Tess deserved all praise that has been awarded her. She lived rather than acted the part. She showed wonderful intuition in regard to the unconscious manifestations of human feelings, entire sympathy with the situations in which she was thrown, and a perfect intelligence and freedom from exaggeration which it seems almost out of place to mention. With it all, she has a fascination which makes it impossible to take one's eyes away from her, and compels one to try to remember if it can have been said that she was not beautiful.

Boston Ideas, Nov. 6.

As for Mrs. Fiske, there can be but one verdict. She is the veritable incarnation of her idea of Tess—an idea typically eloquent of the moral problem that has been gradually working its revolution in the relative positions of man and woman. In this sense Mrs. Fiske has made her play a masterpiece, as no other play has been able to become. It is a truly remarkable achievement, and its whole interpretation she has so impregnated with the soul of all true womanhood as to render it a depiction of one of the world-tragedies incident to human evolution. Mrs. Fiske's Tess is exquisitely simple and natural, an embodiment inspired by true genius. Her emotional power is marvelously active, yet superbly controlled, and as the feeling of her play intensifies her audience becomes sensibly affected. Mrs. Fiske's realization and expression of the gradual, silent accumulation of internal wretchedness and unpoising of a cruelly outraged soul are simply marvelous; and in the temporary insanity and subsequent self-realization she is most terribly real. She rises to hights impossible to any but a genuine soul artist, and it is the greatest thing she has yet done. Mrs. Fiske has an admirable co., and the other roles are most consistently impersonated.

Boston Times, Nov. 7.

Mrs. Fiske's interpretation of the character of Tess stamps her as a remarkable woman and an equally remarkable actress; the former, because of the rare intelligence of her conception of the character: the latter, because of the fidelity of the stage interpretation of this conception. Tess—as beset upon as human clay ever was—appears upon the stage, human, wistful, and winsome; hopeful, happy, despairing; hopeless, lost, reckless; rebellious, revengeful, triumphant. Is not the picturing of these mental conditions—caused in turn by the progress of events—a task to test histrionic ability? Mrs. Fiske is equal to this test, and in a manner which would be beyond the grasp of all but two or three actresses on the stage to-day. This statement is not idly made. Mrs. Fiske *lives* a Tess—whether it be Hardy's exact idea of Tess or your idea matters not—and therein is her great art. She has magnetism and much grace, though not always graceful. Her face reflects so perfectly the emotion of the moment that explosiveness of delivery or emphasis of action is not in the least necessary. Where others would rave and tear about the stage, Mrs. Fiske transfixes one by her repressed emotion, by a look of the eye which reveals the inmost feelings of the soul, a gesture which interprets more than the spoken words. The great climaxes of the play are intense, and immeasurably so because of a total absence of theatricalism. They fairly stun, so perfect and convincing they are. And her voice! How it gradually changes as the tragedies of Tess' life succeed each other, until the sweet and musical tones of the hopeful and happy dairymaid become the vibrant, harsh and heartless ones of a revengeful woman, and then the almost flippant, hysterical ones of the red-handed murderess! All in all, Mrs. Fiske's Tess is a performance in a thousand, that of a woman inspired.

Boston Courier, Nov. 7.

Nothing more lovable, sweet, and attractive than Mrs. Fiske's Tess has been presented on the Boston stage this season. Her interpretation of the role is interesting and at times almost divine. Even in its shadiest passages Mrs. Fiske throws a halo over her impersonation, making the role infinitely touching and pathetic.

BIJOU THEATRE, PITTSBURG, THIS WEEK. *CHARLES E. POWER, Mgr.*

THE CALLBOY'S COMMENTS.

A few weeks ago I had the temerity to comment briefly upon the peculiar brew of literature known as the "mash note," and to invite specimens for publication. Kind readers have very courteously sent to me a most imposing accumulation of alleged missives of the sort mentioned, and I have enjoyed the perusal of each, but I have regretted to find that nearly all of the documents submitted either were not "mash notes" at all, or else were so flatly commonplace as to be utterly undeserving of preservation, the percentage of true examples of the class being surprisingly small. As my co-laborer, the book reviewer of THE MIRROR, had pointed out in noticing a publication entitled "Her Mash Letters," every note received by a player from a stranger is not of necessity an avowal of affection. I have been favored with epistles that had accompanied floral tokens, simple invitations to supper, requests for portraits or for autographs, and even letters of composers asking that songs of theirs be sung. Such, I am forced to believe, hardly may be classed as "mash notes."

Stewart W. Murrae has turned in one that I don't believe is really a "mash" affair, but it is, nevertheless, a gem in its way and worthy of type. It came to him in a little Illinois town, and reads like this:

I thought I would write you a few lines to ask you if you needed any more girls on the stage. I would dearly love to travel with your troop. I was at the show Monday evening with my chum, but we have not got the price to go again. Would you please send us a pass? Please answer my note and tell me if you want any more actresses. If you want to see me you can come at the laundry and call for me—they don't care.

Marian Noss has kindly sent two gems of purest ray serene, both from the excellent State of Pennsylvania. I have preserved the delightful orthography, and recommend the pair as well worth reading. Exhibit A begins with a quotation and wanders on to a splendid finish. Here it is:

MY FRIEND MISS MAY. Remember well and bear in mind that a true Friend is hard to find. But when you find one does prove true change not the old one for the new. Miss May I certenly took a fancy to you and the play i will be on the stage next season this time but O if there is any chance for an engament in your company i would like to do so as sister spoke about music she said that they must know it ever note for the high'est to the lowest. Now if there is a chance for sure i will take lessons on a fluet or any other kind you wish me to learn But for a sad play or a play full of life I am full of that goodness only knows. there was sung about a girl going for a pardon or Rosy Poses or We are differnt for the rest or well most any old thing you know they were sung in the last Wart Comedy Co. that was here i know Rose's Poses and for a Pardon now I am not of the best Singers nor none of the wost other So May Please let me know when ever there is a chance Please do for i will fill any Place i am required to do with out fail. I close with a kiss. I give you these flowers with My Best Wishes and love Remember Me When Far away. So excuse writing Please And Pencil. Good by May Noss.

Then Miss Noss' other correspondent starts off with an irresistible claim to recognition, and follows with some of the choicest spelling and most elaborate disregard of punctuation that ever came my way. Says he:

Miss Noss as your a name sake of mine i thought i would drop you a fue lines. having Witnest four (4) of your Performences i think i can pass my opinion on your Acting Your Clarnet Soloes were something exelent and the Duet was Surpurb to what i have herd i think you would make a splendid Juliett your Acting was splended all the way thrue i hope you will excuse me for saing i was one of many Admyres of yours the orkster sirkel was ful of them i brought a bokay of roses for you but could not find curague enough to present them to you but i may see you again soon hoping you will answer this letter i sat in the orkester sirkle on Tuesday Night and could not keep my eyes of you i sat on the Right hand side in Row D. seat 16. You looked Charming in your Mandlen Costume please let me no when you will be close to —— again so as i can come to the Show for your face hants me in my dreames i will close with my best Regards and wishes.

To the Sisters Engstrom I am indebted for a brace of perfect specimens which ought to be in the Metropolitan Museum of Art. From an explanatory note it appears that No. 1 was received in the admirable German-American city of Baltimore, and that it was signed in mysterious White Cap fashion, "The Messenger from Washington." Behold No. 1:

DEAR MIS. Being in the city for a few days and finding time hanging very heavly on our hands this evening I write this to inquire if you would be kind enough to let me and frend pay our respects to you this evening we came over prepared to meet any affair that calls for money and we just wish to pass away the evening in your charming company if it is agreable to you. I hope you will be kind enough to send a favorable reply by messenger boy.

But No 2 is still more so and seems to me the crowning effort of the collection. It is addressed to Lillie Engstrom, who explains that it represents "a voice crying in the wilderness of Brooklyn." The Brooklyn type appears to be of a sort unique and hustling. His note, dated "Midnight," goes on like this:

DEAR SWEETEST: Do you remember two Gentlemen sitting in front row Center at this evenings performatice (Blonde and Brunette) and to whom you, and your Sister seemed to notice at times; well we are all yours, if you desire. Dearest: if you will allow me to call you such, So sudden, We are very desirous of making your acquaintance. But as my friend (The Blonde) leaves the City tomorrow, he wishes me to say he is your Sister's whenever he is in the same City with you. And in the meantime, Lillie, if I have your right name, well anyway I mean the one with the dark hair. Am I writing to the right one if not please refer this. Can I see you any time during the remainder of the week as I go on the road myself next week, and if so, what evening and at what place. Trusting you will deign to answer this immediately I am always yours.

It has been to me a considerable relief to learn from each of my kind contributors that the submitted communications had gone unanswered, and, after reading the gently facetious comments with which the tender missives have been forwarded to me, I don't believe that I shall ever have the heart to write a "mash" note. And I rather think that I should make a bad fist at the business. The foregoing specimens are quite enough to discourage every hope of emulation. My very hearty thanks to the readers who have forwarded the notes herewith, and to those also whose contributions have been ruled out as aforesaid, but whose kindness is most gratefully appreciated.

THE CALLBOY.

HUMAN HEARTS CLOSES.

Human Hearts closed in Washington, D. C., on Saturday, Nov. 6. Salaries had been in arrears for some time, and the company was forced to close. The scenery was attached by members of the company, and is now in the hands of the sheriff. For the past four weeks the affairs of the organization have been managed by Joseph Germon and W. H. Smedley. An attempt will be made to reorganize the company.

SAID TO THE MIRROR.

CHESTER HAILE, Martin, Texas: "I want to state to managers who are contemplating a tour of Texas and who are undecided on account of yellow fever reports, that yellow fever does not exist in any portion of Texas. Several weeks ago an alleged expert pronounced several cases of fever in Galveston and Houston to be yellow fever, but all of these cases recovered within a few days and no new cases were discovered. A committee of reputable physicians examined these cases and all declared them to be dengue fever, nothing more. Companies can enter the State at Texarkana, Denison or other North Texas points and can play the entire State, and ride or walk out (according to business) without interruption. To all managers who wish to come to Texas now I make the assertion that there is not the slightest danger of your having trouble on account of yellow fever. Texas needs a few good attractions and she 'wants them right now.'"

J. H. OWENS, Havre de Grace, Md.: "I would like to make a reply to Charles Mortimer in THE MIRROR of Nov. 13 as to the small city criticisms. As manager and correspondent I have made it a point never to criticise a company unless it is bad, and then only to the extent of my patrons' criticism. In other words, I only voice their opinion. I have held THE MIRROR credentials for three years and have as yet the first time to use them for the purpose of courtesies, and can name other correspondents who do not make use of them. The provincial criticisms are the only guide a house manager has. My experience leads me to be governed by them, with due allowance for conflicting statements, and I have never been led astray. I consider THE MIRROR the mouth-piece of the profession to managers."

SOLDIERS ENTERTAINED.

The inmates of the National Soldiers' Home at Hampton, Va., were entertained by the Baltimore Comedy company on Nov. 9. The performance, which consisted of the comedy The Elopement, and a curtain-raiser, Wanted: a Young Lady, was under the direction of Mrs. William E. W. Ross, known professionally as Jennie Anderson, and an actress of long experience. Mrs. Ross has supported many leading actors and actresses, and was a pupil of Laura Keene and of James Murdock. Those in the cast were C. Binyon Crockett, Thomas King, Erwood Sparks, James Sparks, Clara Kellholtz, Venie Sitzler, Mamie Bishop, and Mrs. Ross.

TELEGRAPHIC NEWS

CHICAGO.

"Biff" Hall's Bulletin—Tony Denier Injured —Ned Giroux Strikes an Agent.

(Special to The Mirror.)

CHICAGO, Nov. 15.

Two heavy storms were sandwiched in with fine weather here last week and they knocked a large hole in the otherwise good theatrical business. Notwithstanding the fact that the critics discovered that Eugene Presbrey stole A Virginia Courtship from plays all the way between London Assurance and Uncle Tom's Cabin, it has made a hit at Hooley's, and Mr. Crane and his fine company will continue it through this week, deferring the production of A Fool of Fortune until later in the engagement. Annie Irish shares the honors with the star, and Amy Leslie calls her "a sublimated chocolate eclair"—I suppose of the "original Allegretti" kind.

Over at McVicker's, Mr. Crane's old side partner, Mr. Robson, is doing well in his repertoire. This week The Comedy of Errors is the bill, with Mr. Robson and John Wooderson as the Dromios and Edwin Holt and Jack Webster as the Antipholi of Syracuse and—Canajoharie. Saturday afternoon She Stoops to Conquer will be given, and the engagement will close in the evening with The Henrietta. Next week that rising young actor, Joseph Jefferson, will be seen in a new play, called Rip Van Winkle, by Harry B. Smith and Reginald De Koven, I believe.

In the Auditorium last Monday I met Gus Thomas, who had just finished reading his new version of The Jucklins to Mr. Robson and his company. They thought it great, and Gus took the manuscript East to put on the finishing touches. While with me he took three accident policies. One had a large piece of ice in it and the other two he mailed to his wife. Then he took the train.

This is Madame Modjeska's third and last week at the Grand Opera House, and she will be seen in Macbeth, Mary Stuart, Camille, Magda, Hamlet, and As You Like It. Her business has been very large. Last evening she broke over her Sunday night rule and gave Mary Stuart for the benefit of the little Polish hospital here.

Mayor Harrison, the newspaper proprietors and the leading local managers have prevailed upon the veteran manager, L. L. Sharpe, to accept a testimonial at McVicker's next week. All the big cards in town will contribute to a great programme.

Horace McVicker came on from New York and spent last week in the city.

At the Columbia The Whirl of the Town is in its second week.

During the coming month the platform will not be neglected in this city. Burton Holmes has inaugurated his series of illustrated lectures of travel at Central Music Hall, where the novelists, F. Marion Crawford and Anthony Hope, will be heard in the future, and Dr. Nansen will lecture at the Auditorium this week. Then Treasurer Harry Sommers, of the Columbia, the natural guardian of Colonel "Bob" Ingersoll in Chicago, will have his orator deliver a Thanksgiving sermon at the Auditorium.

The well-known pantomimist, Tony Denier, who had contracted to go to London, at a big figure, for the Christmas pantomimes, fell from a cable car the other day and sprained his ankle so severly that he was obliged to cancel his London time until the Easter holidays.

Lowell Mason, business-manager for Christopher, Jr., sends me a unique gallery ticket used in the theatre at St. Thomas, Ont. On one side of the green pasteboard is a picture of Trilby and Little Billee, making love, and on the reverse side a picture of Svengali, beneath which is the inscription, "God's Ticket."

At the Schiller last night we saw the first Chicago production of Lottie Blair Parker's New England play, 'Way Down East, sumptuously mounted by W. A. Brady. It is of the Old Homestead type and is well acted by James O. Barrows, George W. Leslie, Ralph Stuart, Phoebe Davies, George Edeson, and others.

Manager Brady gave the Michael-McDuffie-Titus bicycle races at the Coliseum Friday and Saturday nights last, and with his proverbial luck he had the place packed both evenings.

Manager Hopkins brought out a third Chinese play yesterday. It is by Fred Cooper and is called Yuit Tong. My Turn Next precedes it, and both are well put on.

Flo Irwin had two big houses in The Widow Jones over at the Lincoln Theatre.

Halsted Street is full of melodrama this week. The Sidewalks of New York is at the Academy of Music and The Great Train Robbery at the Bijou.

Horace Vinton, Eda Clayton, and the Lyceum Stock company are giving a revival of Michael Strogoff at the Desplaines Street house this week.

Light and medium heavy opera, as given by the Boston Lyric Opera company under the Henderson management at the Great Northern Theatre, is doing remarkably well. There is a double bill this week—The Pirates of Penzance and Cavalleria Rusticana.

George Ade, of the *Record*, told me the other day of a unique audience before which Opie Read gave a recital some time ago. It was composed of the members of the Association of Railway Cripples. They were so seated that a man who had lost his right arm was next to a man who had lost his left arm, and they had no trouble in applauding jointly. Now, there is a system of "stage-management" from which even Ben Teal could get points.

The old panorama buildings here are being used. The old Gettysburg panorama structure is now a militia armory; Frank Hall's Winter circus building, taken from a panorama, is now a dog and monkey circus affair, run by Professor Leonidas, a wonderful animal trainer, and the Boston Zoo collection of beasts opened to-day at the Shiloh building, down on Michigan Avenue.

Madame Nordica and the Thomas Orchestra packed the big Auditorium Friday afternoon and Saturday evening.

William Calder's Northern Lights opened at the Alhambra Theatre yesterday and had two big houses.

Otis Harlan follows Madame Modjeska at the Grand, with A Black Sheep; Sol Smith Russell follows Comedian Crane at Hooley's; Russell, Fox, and D'Angelis follow The Whirl of the Town at the Columbia, and The Bostonians follow Jefferson at McVicker's.

Frank Tannehill and The Nancy Hanks passed through here Friday, all looking well.

Our well-known fellow-townsman, Thomas B. Bryan, president of the Union League Club, has secured from President McKinley the rights to produce The First Born in China. He will get ahead of Brady and other producers, for his oldest and only son, Charles Page Bryan, has been appointed Minister to China and will soon appear there. Every one in the profession, who is anyone, knows Colonel Charles Page Bryan, and if there is not a comic opera company in China next year I don't know Charles.

Here's a letter worth publishing. It is from Ned Giroux, of the Wallace Shows, and it is dated at Atlanta, Ga. Read it:

While lying around here I ran across the courier in advance of Teitz Brothers' Big Allied Shows and Brass Band. The quarantine has compelled him to cancel his route, so he was playing stores and pitch. He came in here to put an adv. in the *Constitution* to find the show. It was two weeks ahead of him. He explained it by saying that he never sent back any contracts to show the way. He billed the towns by tacking a quarter-sheet on store doors; when the show got there and saw the hanger, they would unload and put up. Two weeks of warm weather set in, and all the store keepers left their doors open. The troupe arrived, and not seeing any of the hangers, they drove right through two weeks of towns, and as the agent was only two weeks ahead of the show he lost the troupe. While here he went to the express office to get some Confederate money and they would not deliver it to him without being identified. Not knowing anyone, the only thing he had for identification was a pass through all the toll gates for his excess. He also had in the post office three weeks of printing, with two cents postage due. He expected some opposition down here, hence his heavy billing. I hardly think he can leave town owing to strict quarantine down here, as you must prove you have been in a non-infectious district for twenty days. He went to Chief Manley for a search warrant to free himself on his route book. The oldest settlers in the State were called in to prove the towns he had been in, but as none of the old timers had even heard of the places he could not prove he had been anywhere. They have put him in the State camp, and he is now chief of the bandage department. He has billed the show there for an extended run in opposition to the fever.

P. S.—Since my first budget of news I have ascertained that the horses with the show saw a train of cars, became unmanageable, ran away, and the show closed in the air. It is also rumored, as the courier in advance says, that the Reorganization Committee of the Union Pacific R.R., jollied upon their last big success, have their eyes on this "gigantic amusement federation," with apologies to "Punch" Wheeler. The agent has a new boom in circus business. He has printed on all his dates, 'If stormy, next fair day.' The State licenses are higher than William J. Bryan's ambition. He tells me the rubber man was not a howling success, so they bounced him at Goodyear last week. He has sent in to have some bullet proof clothes made owing to the quality of liquor dispensed by the dispensary. He has just recieved the following letter from the manager:

"As I was short and the license was high,
I think we did well to close in the sky.
Will open next season with everything new.
Inclosed find the customary I. O. U."

"BIFF" HALL.

BOSTON.

Benton's Budget—Attractions of the Week—Sale of a Valuable Collection.

(Special to The Mirror.)

BOSTON, Nov. 15.

E. S. Willard's return to Boston to-night was the chief feature of the dramatic world here. His popularity in Boston is unquestioned. We even liked his Hamlet, although all did not say so—but there is no star who gets a more certain welcome than he. Take some of the favorite plays of his repertoire, The Professor's Love Story, for instance, and the theatre is sure to be packed. Now to-night there was a dual incentive for attendance, as Mr. Willard brought a new play, The Physician, which has already been seen in New York, and had the verdict of THE MIRROR, so that there is little that I may say. Maud Hoffman, the new leading lady, has been cordially welcomed. Keith Wakeman has not been seen here since she was playing small parts with Booth and Barrett seven years ago. Mr. Willard proposes to give several dramatic novelties during his five weeks' engagement.

At the Castle Square this week was begun the production of a series of plays even more up to date than those which have marked the earlier career of the stock co. The Fatal Card was the production to-night, and in every respect the presentation was equal to any that had been given in this city by companies original or not original. The Castle Square company is equal to anything—although I should tremble to see it tackle Shakespeare—and it will not hesitate to jump from the Fatal Card this week to Charley's Aunt next. Horace Lewis is back in the cast this week, after a week's rest.

Under the Red Robe continues to be the bill at the Hollis Street.

The Power of the Press is at the Bowdoin Square this week for its first engagement since the management of the house changed.

James J. Corbett in A Naval Cadet is the attraction of the week at the Grand Opera House and Manager Magee's popular South End house has another money winner to add to its long list. There has been somewhat of a secret in regard to what would be the Thanksgiving attraction at this theatre, but it turns out to be Sam Morris in Old Money Bags. The Grand Opera House has recently opened a down town ticket office at Young's Hotel.

Joseph Murphy seems to be one of the regular attractions at the Columbia, and he is sure of a good week, which will be divided between Kerry Gow and Shaun Rhue, which apparently will never wear out. The Columbia has introduced an innovation this week in the shape of cut rate matinees, at which the first floor is sold at 25 and 50 cents, and the entire balcony at 25 cents. The new order of things will continue all the season.

Never Again has begun the last week but one of its engagement at the Museum.

The Girl from Paris is getting along toward the souvenir days at the Park. A week from to-night the fiftieth performance will be given and celebrated in appropriate style. Edward E. Rice made a flying visit to Boston last week, and he reports that the first few weeks of the engagement here was better than the corresponding period in New York.

A Ward of France is in its second week at the Boston. Una Abell has made a particularly marked impression. She is a charming actress and does splendid work.

Wallace Campbell and James K. Keane have been added to the stock company at the Grand, and make their first appearance in The Two Wanderers this week. The Gold King is to follow.

George Riddle pays a marked compliment to a Boston author when he advertises his coming course as "readings from Shakespeare, Hugo, Bulwer, Sheridan, and Mrs. Sutherland." He has secured the platform rights to her Chatterton, which was so superbly played by Henry Woodruff last Winter.

Marie D. Shotwell made many friends when she was in Boston, and rumor has it that she may be seen in a play of her own before very long.

At the Grand Opera House last week the Thursday matinee of The Wizard of the Nile was practically a professional one, as every company playing in the city was represented in the audience.

Nat Childs is happy in the convalescence of his father-in-law, William Lunderkin, Sr., who has been almost at the point of death.

Maude Bagley, a Boston girl, has been engaged by Fanny Rice.

Ethel Mason is rapidly recovering from her recent accident.

J. E. Dodson has been suffering from a severe cold since his arrival in Boston, but it has not interfered with his work.

Charles A. Metcalf, press representative of the Hollis and Museum, has been seriously ill during the past week.

Christie MacDonald has been engaged for The Bride Elect, which will be produced at the Boston, Jan. 3.

M. J. Keating, the popular and accomplished press representative at Keith's, is engaged to lecture on "The Church and the Problem of Amusement," in Somerville this Winter. Mr. Keating is a graduate from newspaper circles, and when he dies the dramatic editors will suggest as his epitaph, "He never sent manifold copy." This one thing gives him more columns than any press agent in Boston.

D. L. Don, W. W. Black, Harry Earle, and G. F. Campell, of the Girl from Paris, gave a banquet to Boston friends at Hotel Langham last week.

Rumor is current that the Castle Square property is to be sold to a syndicate of wealthy New Yorkers, who wish to form a corporation and conduct the business under much the same lines now employed. The stock company will be retained, the principal change being in regard to ownership.

I see that the Playgoers' Club notices now speak of their professional guests as "members of theatric companies."

H. Price Webber, who is now down in Cape Breton with his Boston Comedy company, gave half the proceeds of one performance of British Born for the fire sufferers at Windsor, N. S. He handed Mayor Gillis, of Sydney, $20 as his own contribution for the destitute.

The cadets have begun rehearsing the music of R. A. Barnet's Queen of the Ballett. George Lowell Tracy is coaching them on this part of the preparation.

Fanny Davenport is out with a letter of commendation for the Emergency Hospital, which treated a member of her company after he had been refused at two of the larger hospitals.

The largest collection of dramatic literature and playbills ever sold at auction here will be offered here next Spring, and antiquaries and dramatic authorities are on the alert to learn further particulars. There are three thousand books relating to the stage, twenty-five hundred autograph letters, two hundred thousand playbills, a thousand prints and photographs of actors, besides oil paintings, framed programmes, water colors and odds and ends of curious theatrical memorabilia.

JAY BENTON.

PHILADELPHIA.

Philadelphians May Control Olympia—Francis Wilson's Opening—Other Bills—Gossip.

(Special to The Mirror.)

PHILADELPHIA, Nov. 15.

At the present moment there is a strong probability that Philadelphia brains and capital will control the future destiny of Hammerstein's Olympia, New York. We have here two gentlemen of experience, superior knowledge and wealth, combined with energetic enterprise, who could make Olympia the most prominent resort in America—Henry W. Savage, owner of the Castle Square Opera company, who in a short space of time, has made this organization the most popular and profitable property in the country, and has been sought after to duplicate his company in all our prominent cities; the other gentleman, William J. Gilmore, owner of the Auditorium in this city and manager of the Park Theatre, the oldest, brightest and most successful vaudeville manager now living, and who could bring Olympia with his phenomenal attractions to the attention of the world. Oscar Hammerstein spent several days here last week and will visit this city again within the week. With the Castle Square Opera company in the theatre and Gilmore's vaudeville in the music hall the future success of the Olympia would be assured.

The annual visit of the eminent operatic comedian, Francis Wilson, is one of the society events of the season, and his opening to-night at the Park Theatre with his great success, Half a King, for a two weeks' engagement, proves in what esteem this noted star is held by our best class of theatregoers. The house was crowded, everything went with vim, every act was applauded enthusiastically, and it was the greatest first-night of the season. The advance sale is large and this is likely to prove the best engagement ever played by Francis Wilson in this city. The excellent supporting company is the same as last season, with Celeste Wynn, well known here as a member of the Castle Square Opera company, added to the cast.

The following truthful notice is worthy of reproduction: "The Grand Opera House has more regular subscribers and patrons than any other place of amusement in the world. If necessary the house could get along without its transient custom, as the regulars would support it. The patrons take an extraordinary interest in the house and its productions, and their suggestions in selections of operas are noted by the management." The Barber of Seville was originally announced for this week, but in response to numerous requests the management has substituted Il Trovatore, with a grand cast, headed by the distinguished baritone, Signor Del Puente, as Di Luna; Thomas H. Persse alternating with Joseph Sheehan as Manrico, Edith Mason and Gracie Golden as Leonora, William Wolff and E. N. Knight as Ferrando, Lizzie Macnichol as Azucena, and Gertrude Quinlan as Inez. The immense house was crowded, its patrons coming from every section of the city. It is the strongest of all oppositions to our high-priced theatres. Orpheus and Eurydice will be next week's bill.

Oscar Girard, who recently starred in The Walking Delegate, will join the Castle Square Opera company Nov. 22. He was a great favorite here last season.

Courted Into Court, with Marie Dressler and John C. Rice, is this week's attraction at the Walnut Street, with Roland Reed and his new comedy, A Man of Ideas, to follow Nov. 22.

One Round of Pleasure is in its second week at the Chestnut Street Theatre.

The Broad Street Theatre has a triple bill to-night. A Night Session, Lottie Collins with new songs, and The First Born. The engagement is for two weeks.

Anthony Hope will give a reading on the afternoon of Nov. 18 at the Chestnut Street Opera House.

The splendid stock organization of the Girard Avenue to-night produced Jane, with Amy Lee in the title-role, supported by Edward M. Bell, Valerie Bergere, Emma Maddern, and Frank B. Hatch, all of whom did admirable work. Attendance was large. Shadows of a Great City is in rehearsal for Nov. 22.

Little Lord Fauntleroy, its first production in this city at popular prices, is the card for the week at Forepaugh's, with Master Jack Ferris, a bright and talented boy, specially engaged for the title-role, aided by the full strength of the stock company. It is handsomely staged and a worthy production attracting crowded houses. Across the Potomac will follow week of Nov. 22.

Down in Dixie, with Mabie Florence, Mrs. Milt G. Barlow, Mammie Green, Mathilde Welfing, and Robert McWade, Jr., a picaninny band and many bright features, made a popular hit to-night at the National. Shall We Forgive Her, with Marie Wainwright, follows Nov. 22.

The Sporting Duchess opened to-night at the People's. Popular prices prevail here. When London Sleeps Nov. 22. The Girl I Left Behind Me Nov. 29.

Dumont's Minstrels at the Eleventh Street Opera House are doing clever work with well selected burlesques to good patronage.

The season of Grand Opera by Walter Damrosch and C. A. Ellis will be inaugurated at the Academy of Music Nov. 29. The season is for twenty performances.

Commencing this afternoon daily matinees will be given at Gilmore's Auditorium for the rest of the season. This was tried last week and found immediate favor with thousands of ladies. The receipts for the week of Nov. 8 passed the $8,000 mark.

Madame Marcella Sembrich, assisted by William Lavin, tenor; Signor Carbone, baritone, and the Metropolitan Opera House Orchestra, makes her only appearance in concert here at the Academy of Music Nov. 16.

The Ober-Ammergau Passion Play, illustrated by Lumiere's cinematographe, with a lecture by Professor Ernest Lacy, will open at the Academy of Music Nov. 22 for a week.

On the Bowery, with Frank Bush as the leading feature, is booked for week of Nov. 23 at the Standard. Dramatic attractions are proving stronger than vaudeville at this theatre.

B. F. Keith, the originator of the popular continuous performances and proprietor of a most prosperous chain of theatres, paid a visit last week to his successful Bijou Theatre, in company with B. F. Albee, his manager. He made a thorough inspection of his model place of amusement and was well pleased, personally congratulating the many polite employes.

The six stage hands discharged from the downtown theatres last month, which was noted in THE MIRROR, and whose interests were looked after by the Stage Carpenters' Protective Union, are all again at work in the respective theatres.

Madame Alceste Gorka, soprano, and her husband, M. Goya Cocejo, a famous Hungarian violin virtuoso, both well known in Europe, are in this city, having worked their way from the West as street musicians. They have a sad story, having been robbed by their manager,

and are staging on our streets and working their way to New York and thence home.

The building erected by the United Singers for their festival, at Fotteral Park, last Spring is to remain a permanent fixture. A heating plant is now being put in. It is a grand place for a big attraction.

T. Henry French was here last week and is laying plans to form a big operatic company for road purposes.

Joe Quaid, an old Philadelphia boy connected with our theatres, sailed for London Nov. 13 to look after the finances of the Barnum Show, where he remains until Spring, when he comes back to go out with Buffalo Bill Show.

The slump at our high-priced theatres continues. This week Francis Wilson at the Park and the Castle Square Opera company at the Grand Opera House own the town, to judge from to-night's packed houses.

S. FERNBERGER.

ST. LOUIS.

Bills of the Week—A New Theatre Opened—Items of Interest.

(Special to The Mirror.)

ST. LOUIS, Nov. 15.

The Wedding Day, with Lillian Russell, Della Fox, and Jefferson D'Angelis, proved to be the greatest drawing card the Olympic has had this season. Last night Ward and Vokes opened in The Governors. It was a laugh from the rise of the curtain to its fall. It was elaborately staged, and the specialties introduced during the performance were of the best and brighest kind. The opening attendance was big.

Secret Service will be continued at the Century this week.

Last week 1492, with its tuneful music, gorgeous costuming and spectacular effects, proved a winning hand at Havlin's. Yesterday A Boy Wanted opened to two big audiences. It was interpreted by a strong company of good people, with Eddie Heron in the leading role.

Good business was done at the Imperial last week when A Celebrated Case was presented. The Kingsbury Sisters, St. Louis girls, were the vaudeville attraction, and made a hit. Yesterday Dora was given a most successful presentation. Al. Wilson was the vaudeville card.

The White Slave, well staged and well given, was the attraction at Hopkins' Grand Opera House last week, and drew big houses. The vaudeville acts were headed by Isabelle Urquhart and her company, and a dozen other good acts. Yesterday afternoon Shenandoah was given with the full strength of the excellent stock company. The vaudeville acts included the Sisters Picchiani, Frank Lawton, E. M. Hall, Caroline Hull, and the Cerre Troupe.

Robert Fitzsimmons and his big company broke the Standard's record last week. Standing room was at a discount at each performance. Yesterday The New City Sports' Big Show opened to two crowded houses, with a long list of good vaudeville entertainers and burlesquers.

Rice's Broadway Theatre, formerly the New Germania, opened yesterday afternoon. Billy Rice, the old-time minstrel, is at the head of the enterprise, and gave a minstrel and vaudeville entertainment. The list of entertainers is a long one, and the prices popular.

Fannie McIntyre, late leading lady with Wilton Lackaye, has been engaged for the Imperial Stock company, and made her first appearance with the company yesterday. She was here last Summer and played with Miss Wainwright and Mr. Hanley at the Suburban. She is a valuable acquisition to the company on account of her versatility.

The Musicians' Mutual Benefit Association and the Imperial Theatre management are at outs. John Lange, the musical director, and a number of the orchestra have resigned, and Maurice Shyer has taken Mr. Lang's place as director.

There are two professionals in the City Hospital here. One is Thomas Clarke, who is demented, and the other is Laura Butler, nineteen years old, a variety performer.

Helen Robertson, at one time a pupil of the late John W. Norton, made her debut with the Hopkins Stock company last week, and made a most favorable impression.

Catherine Campbell resigned from the Imperial Stock company a week ago last Saturday, and last week joined forces with Hopkins' Stock company, making her first appearance yesterday in Shenandoah. She has a fine stage presence, is a handsome dresser, and her acting yesterday brought forth the most complimentary criticism.

Billy Emerson left for New York last Wednesday night, to begin an engagement at Koster and Bial's.

Fanny Bloodgood, who played soubrette roles in the Imperial Stock company here, left last Wednesday night for Chicago to be a feature in the Hopkins circuit the remainder of the season.

It has been announced by the promoters of the New Columbia Theatre that this house will be ready to open Christmas week. Work is progressing very rapidly on the building.

L. B. Short, a well-known newspaper man here, has been appointed the press agent for Billy Rice's new Broadway Theatre.

Gus Weinberg, for a couple of seasons the comedian of Hopkins' Stock company, was enthusiastically received when he made his first appearance yesterday with the Ward and Vokes company at the Olympic.

Willie Schaeffer has been appointed temporary treasurer of Hopkins', to succeed J. H. Lester. He is one of the youngest treasurers in the business, and was Lester's assistant. It is not yet known who will be permanent treasurer.

W. C. HOWLAND.

Doré Davidson invites offers.*.*

WASHINGTON.

Sign of The Cross at The National—Belle of New York—Ed Harrigan—Other Attractions.

(Special to The Mirror.)

WASHINGTON, Nov. 15.

The Sign of the Cross opened to-night at the New National Theatre, commencing what looks like an excellent week. A large and pronouncedly favorable audience is on hand, and the strong and artistic interpretation and excellent mounting of the play is received with much applause. Charles Dalton as Marcus Superbus and Irene Rooke as Mercia scored heavily, and the clever supporting company includes Gertrude Boswell, Marion Grey, Agnes Scott, Ettie Williams, W. E. Bonney, J. Monkhouse, Harry Burcher, and Hubert Bruce. The Sporting Duchess comes next.

George W. Lederer presents his latest Casino success, The Belle of New York, for the first time out of New York to-night at the Lafayette Square to a crowded house. The production instantly won favor. Dan Daly, a big favorite here, was warmly welcomed, and all the good people came in for a large share of the applause. De Wolf Hopper and El Capitan will follow.

Edward Harrigan, who has resumed his tour, opened to-night at the Columbia Theatre in his comedy, The Grip. The play was well received by a good audience. Mrs. Annie Yeamans, at the head of a favorite Harrigan support, lends the engagement an additional attractiveness. Charles Coghlan comes next with a first production of his new play, The Royal Box.

Elmer Grandin and Eva Mountford in The Secret Enemy, under the management of Leibler and Miner, drew a good attendance to the Grand Opera House. The play is interesting throughout, and the stars appeared to strong advantage. A good company was seen in support. McFadden's Row of Flats follows.

McSorley's Twins, with the Irish comedians Mark Murphy and John T. Tierney, scored a phenomenal hit with a very large audience at the Academy of Music. The comedians have the assistance of a talented and capable farce-comedy support. Hoyt's A Contented Woman is the next attraction.

Anthony Hope, the novelist, gave two readings to-day—this afternoon at the Columbia Theatre and to-night at the Universalist Church.

Francis Wilson in Half a King played to over $6,000 during his engagement last week at the Grand Opera House.

Commodore John Moller severs his connection with theatrical management Nov. 27 at Newark, N. J., when he gives up his interest in The City of New York. The play will continue with Walter Fessler as the sole manager.

Madame Helene Hastreiter, the contralto, will be heard in concert at the Columbia Theatre Tuesday afternoon, Nov. 23. She will be assisted by Signor Edgardo, tenor; Giacomo Quintano, violinist, and Herr Von Scarpa, pianist.

Maud Huth and Billy Clifford leave Courted Into Court next Saturday night. Their places will be filled by May Duryea and Oscar Figman.

Lizzie Macnichol, being out of the bill last week of the Castle Square Opera company, spent several days at her home here.

Nat M. Wills, a clever young Washingtonian, is making a feature of his tramp specialty. It is one of the good things in McSorley's Twins.

The talented actress, Grace Filkens, with Charles Coghlan's company, has a strong social following in select circles of the Capital City, being the wife of Commander Mariz, of the United States Navy.

John W. McKinney, business-manager for De Wolf Hopper, stopped off here for a day last week while on a flying trip from the West to New York.

George C. Tyler is here heralding Charles Coghlan and awakening interest in the first production of the new play, A Royal Box.

A concert at the National Theatre Sunday night in aid of the yellow fever sufferers of Alabama realized quite a goodly sum.

Rev. D. J. Stafford lectured on the "Moral Lessons of Macbeth" at the Columbia Theatre Sunday night to a large audience.

The biograph opens its last week at Willard Hall.

JOHN T. WARDE.

CINCINNATI.

Primrose and West Draw Well—The Last Stroke—The Wages of Sin—Notes.

(Special to The Mirror.)

CINCINNATI, Nov. 15.

Primrose and West's Minstrels opened at the Grand Sunday night to a large audience. It is the best performance of the kind seen here for a long time, and the applause was most liberal. Hits were made by Ezra Kendall, Carroll Johnson and Falke and Semon. Secret Service follows.

Sunday afternoon at the Grand Robert G Ingersoll delivered his lecture, "Why I am an Agnostic."

The Last Stroke is at Heuck's this week. A good performance is given, pleasing the usual large audience.

At the Star Sunday afternoon Brady's Stock company presented the Wages of Sin. The cast is a good one and the performance moved very smoothly.

At the Fountain yesterday afternoon Blaney's A Hired Girl opened to the capacity of the house, greatly pleasing the audience. The company was fully up to the Blaney standard. Among those appearing were James T. Kelley Willis P. Sweatnam, Dolan and Lenharr, Fannie Fields, Belle Gold, and the Sisters Du Held. It is the latter's first week with the company.

The bill at the Pike this week includes Lew Dockstader, Francesca Redding, and Harold Hartzell, Angela Sisters, Irene Franklin, and others. Both performances drew well yesterday.

Al Thayer, for many years the dramatic editor of the *Enquirer*, has resigned his connection with that paper, purposing to open a booking office in Chicago. In recognition of his many favors to them, the managers of all the local theatres united in offering Mr. Thayer a testimonial benefit. This has been accepted and Friday afternoon, Dec. 10, at the Grand has been selected for the time and place.

Manager Rainforth, of the Grand, has been called to New York city by the serious illness of his mother.

Managers Anderson, of the Walnut, and Hunt, of the Pike, have gone to Chicago and New York respectively on business.

WILLIAM SAMPSON.

MIRROR CALLERS.

Among the recent visitors to THE MIRROR office were:

Jack Farley, John Austin, Wallace Henderson, Emmet Whiting, George W. Sammis, John Spalding, Edward Adams, Alfred Burnham, William Fennessy, Phil Lynch, Frank Hayden, Gus Sholke, Robert Hazelton, Nestor Lemon, Joseph Damery, Seth C. Halsey, A. J. Lyman, Joseph Menchen, C. E. Ball, Carl St Aubyn, John Carter, Charles Neuson, Frank Reynolds, L. F Gotschalk, Hilliard Wright, Charles Kealty, Francis M. Crossman, George Mandeville, Ben Thompson, Harold Tomkin, Steve Maley, Graham Henderson, Basil Tetson, Ralph Bell, Priestly Morrison, A. G. Kranz, W. F. Rochester, O. B. Thayer, R. C. Le Roy, Horace Thrum, C. Jay Smith, C. Dazey, Jack Hirsh, J. B. Hollis, George Holland, H. Ewing, Edwin Emery, Frank Owen, Lewis Shaw, Ralph Thomas, Robert Hazelton, James Stone, Nat Goodwin, George Carl Richards, R. L. Taylor, Wilkens Roach, Arthur Shepherd, Joe A. Wallace, Frank Lyman, Joseph Allen, G. F. Farren, Samuel Freedman, John Ernest McCann, B. C. Whitney, J. H. Callahan, James Morton, J. B. Curran, John Manhattan, Harold Tomkin, Benjamin Thompson, George D. Collins, Addison Pitt, Walter Vincent, Frank H. Crane, Pierre Young, W. H. Elwood, Frank G. Baker, Frank Marlowe, Joseph H. Hopkins, O. B. Thayer, Myron Calice, J. M. Gillies, Jack Miller, Herbert Prior, Granville Taylor, Agnes Farnum, Hattie Vera, Irene Leslie Emmett, Grace Emmett, Minnie Jarboe, Ida Donnetti, Melytha Adams, Agnes Murray, Katherine Walsh, Grace Ogden, Iza Breyer, Lilly Lyons, Cora Vail, Lillian Schenck, Blanch Stewart, Lottie Williams, May Wheeler, Minnie Jacques, Emily Wakeman, Marie Fletcher, Pauline Davidson, Josephine Ditt, Helen Guest, Ella Henderson, Lucilla Le Nota, Hetta Beaudet, Mrs. Stafford, Bertha Kellogg, Esta Deane, Kittie Gordon, Georgia Stewart, Jane Schenck, Josephine Harvey, Sara E. R. Schenck, Julia Hanchett, Myra Morella, Viva Ogden, Flora Staniford, Edith Shaw, Jane Marbury, Ida Van Sielin, Mrs. L. N. Glover, Lottie Williams, Frankie Peterson, Georgia Saunders, Agnes Young, Katherine Hamilton, Mrs. Grace Whitehouse, Mary Breyer, Rachel Deane, Ruth White, Frances Lincoln, Grapewin Grace, Polly Stackwell, Jessie West, Bessie Seers, Helga Guest, M. Cleveland, J. A. Mellon, Daniel A. B. Ayres, Robert A. Fisk, S. K. Royle, E. M. Royle, Robert Robson, William Merriott, Jacob Degen, Morris Ketcham, Will S. Rising, Franklyn Hurleigh, W. G. Anderson, Ed' Schilling, George King, Ed Vroom, Gertrude Haynes, Marie De Bean, Sara E. R. Schenck, Julia Hanchett, Josie Allen, Josie Henderson, Flora Odgeurd, May Peterson.

A FAST FREIGHT AND A LION.

A sad accident occurred on last Thursday while Captain Charles Beers was loading the special car belonging to the Madeline of Fort Reno company. It was about 2 in the morning, and a crowd was watching the work. A fast freight on the P. and R. Railway came down the track, and directly through the crowd. Two were killed outright and several wounded. Everything possible was done by the company for those injured. A second accident was narrowly averted on the following night, when Adelaide Fitz Allen, leading lady of the company, had her sleeve torn and her arm scratched by the company's big lion, Monarch. The trouble occurred during the second act, and Miss Fitz Allen kept on with her part until the end of the performance.

SUITS OVER LA POUPEE.

Oscar Hammerstein has begun a suit against F. Ziegfeld, Jr., manager of Anna Held, for $7,000 damages for breach of contract. The little Frenchwoman left the cast of La Poupée, and this act on her part is said to have precipitated Hammerstein's assignment. He will also bring another suit for still larger damages later, it is reported. Mr. Ziegfeld has retaliated by suing Mr. Hammerstein for $400, alleged to be due on Miss Held's first week's salary, and an additional $10,000 for breach of contract. As soon as she had left the cast of La Poupée, Anna Held was booked at Koster and Bial's by Mr. Ziegfeld. She began her engagement there last evening.

CAMILLE D'ARVILLE CLOSES.

Camille D'Arville in Peg Woffington closed, it is said, at Philadelphia last Saturday, and Manager A. H. Woodhull, who expected her to play at the Manhattan Theatre next week, has announced another attraction. Miss D'Arville's brief tour has been a succession of discouragements, its closing having been reported several times before and difficulties having been encountered in getting out of more than one town. Salaries are said to have been in arrears and the costumer took away the dresses for which rental remained unpaid.

A LEAGUE AFTERNOON.

An afternoon of the drama was given by the Professional Woman's League in their parlors Monday afternoon. A large audience was present and a delightful programme was given. Harriet Wift spoke on the stage and drama, Miss Oldcastle read a paper on Salvini, Emile Melville talked of Shakespeare and his heroines, Blanche Weaver entertained by a five minutes' general talk, M. French gave the Jewel song from Faust in costume, and Mrs. Carl Haswin recited The Cattle Queen.

ACTORS' FUND MEMBERSHIP.

Every member of the theatrical profession should send the annual membership fee, $2, to Adolph Bernard, assistant secretary of the Fund, 12 West Twenty-eighth Street. If circumstances will permit it, those who are able ought to become life members. Life membership costs but $50.

MANAGER WHITNEY'S STATEMENT.

Bert Whitney, who manages Margaret Mather's tour, indignantly denies the reports circulated as a result of trouble with an actor to the effect that he was behind in salaries. Every member of his company, he says, has been paid up to date, and there was no ground for the rumor.

HAMMERSTEIN'S AFFAIRS.

Oscar Hammerstein's affairs are in the same condition as they were when he assigned several days ago. It is not settled yet whether he will resume the management of Olympia or not.

W. H. ELWOON, at liberty. Cadillac Hotel, City.*.*

LETTER LIST.

WOMEN.

Abbott, Jessie P.
Anderson, Margaret
Ansley, Isabel
Alexander, Stella
Allen, Jessie
Anderson, Ida L.
Agnes, Virginia
Adams, Corah
Allen, Belle
Atkinson, Nance
Bell, Louise
Birdpay, Eleanor
Bowers, Clare
Burroughs, Marie
Burton, Alice
Brown, Mattie
Bancroft, Helen
Braddon, Margaret
Bourne, Nettie
Bryerson, Mrs.
Brehany, Louise
Berrell, Mary
Boscall, M.
Belmont, Mourine
Belasco, Grace
Burrows, Marie
Bennett, Johnstone
Blinn, Holbrook, Mrs.
Barnwell, Marion
Blauratt, Madame
Balch, Ethel
Berlein, Annie M.
Brandon, Ethel
Bond, Harriet
Bryton, Georgia
Browning, Elanore
Bagard, Bettie
Booth, Miss
Bancroft, Viola
Brooks, Ina
Busby, Amy
Beck, Zelma
Clements, Beatrice
Capaonia, Madam
Claxton, Kate
Comstock, Nellie
Cornish, Sylvester
Collins, Merria
Cutting, M. S.
Clark, May
Cooley, Lillian
Carleton, M.
Cayvan, Georgia
Carleton Sisters.
Crouch, Miss
Crowell, Floy
Cleary, Mena
Coulon, E. M.
Crabtree, Lotta
Clarke, M. D.
Caverly, A. M.
Corey, Madison
Calhoun, Julie
Chamberlaine, Nelsy
De Frosay, Mme.
Dupree, Minnie
Day, Marie Louise
Deane, Gusie
DeBerner, Ernestine
Daniell, Effie
Daly, Anna
Dreux, Lorain
Dantre, Elisaon
Dresden, E.
Davis, Tillie
Dunbar, Nellie
Dixon, Daisy
Denton, Mrs. Geo.
Dombey, Edith
Dooting, Katherine
Denbi, Marie
Dale, Kate
Elberta, Jennie
Emmett, Mrs. Harry
Everett, Emelie
Emery, Georgie
Fay, Evelyn
Fransiola
Fuller, Lole.
Fontainbleau, Ella
Field, Evelyn, J.
Farrance, Lulu
Field, Emma
Farra, Miss
Fletcher, Isabelle
Falk, Eleanore
France, Merril
Fuller, Mabel
Griffith, Britta
Granold, Ruth
Gardner, Gussie
Granville, Nellie
Grannette, Miss
Grey, Flossie
Grant, Ellen
Gordon, Kittie
Garcia, Madelen
Goodbar, Fate
Gerald, Florence
Harding, Madge
Humphrey, Margaret
Hill, Lottie
Hollingsworth, Zora
Henderson, Grace
Hagan, Mrs. Charles
Hunter, Ciara
Hilforde, Maude
Huester, Carrie
Hawley, Georgia
Hopkins, Grace
Hyde, Mrs. W. W.
Hunter, Eleanor R.
Howard, Kittie
Head, Aida
Hibbard, Irene
Hayden, Mrs.
Hatch, Margaret
Hacker, Emma
Hill, Eunice
Ingranam, Rose
Johnston, Frances
Johnson, Geo.
Johnson, Sibyl
Jewell, Helen
Jaynes, Lois
Jones, Mrs. Chas. H.
Johnson, Bertha
Kauman, Effie
Kingston, Marguerite
Keene, Mattie
Kleiser, Lillie
King, D. S.
Kemble, Lillian
LeRoy, Grace
Lloyd, Annie
Leraine, Nellie
Lowell, Helen
LeBrandt, Gertrude
Lawrence, Anna
Leslie, Marion
LeClear, Bonnie
Lincoln, Francesca
Lyons, Esther
Lyman, Blanche
LeVere, Mary
Larsen, Gusale
Lynton, Ethel
Lewis, Lillian
Leanord, Mabel
Loane, Josephine
Langley, Grace
Lett, Beatrice
Mason, Sanota
Morella, Myra
Mozart, Ollie
Mayfield, F.
Mai, Edith
Moore, Hattie
Merror, Eleanor
Marlowe, Edna
Morrisse, Lola

MEN.

Ashman, E. L.
Anderson, W. L.
Anstach, Salo
Abbott, Geo.
Atkinson, John G.
Bainbridge, Clement
Bingham, Lloyd
Ball, Garrison
Bankson, James W.
Barry, Wm. H.
Boardman, Claude
Blinn, Holbrook
Burgess, Nell
Beers, Newton
Bosa, Harry S.
Brinkesley, H. W.
Brooks, Harry
Bunnell, Chas.
Binnett, A. J.
Blaisdell, Wm.
Bates, W. M.
Barrington, Chas.
Ball, H. P.
Bernhard, John
Barthing, Chas.
Braden, Edna
Burress, Wm.
Barlow, Chas.
Brophy, John
Bell, Digby
Bryant, E.
Bradshaw, Chas.
Bowen, W. J.
Butler, Alex.
Boardman, Chas.
Bennett, C. Hugh
Coffin, Harry
Cushman, Frank
Chamberlain, John
Connelly, Frank
Cooma, F.
Conley, Chas.
Coombs, Harry L.
Callahan, J. C.
Cooper, A. W.
Clarendon, Hal
Calligan, Thos. J.
Campbell, Robt.
Cutting, Robt.
Carren, Frank
Collier, Edmond
Clayton, Thos. K.
Cook, Chas. E.
Crossley, W. F.
Carter, Chas.
Collins & Phillips.
Chappelle, W. J.
Cawthorne, H. S.
Clarke, G. F.
Cochran, C. B.
Chadwick, C. W.
Cantor, Chas.
Connor, Herbert
Cotton, Richardson
Cone, Spencer
Clarke, Arthur
Callahan, Jos.
Cook, Fred
Clarke, Summer
Cox, Harold
Caven, John
Devhan, Will
Deisher, Jas. B.
Dodge, Frank A.
D'Arcy, Fred
Dixon, D. L.
Driscoll, Harry
Dethetley, Wm. D.
DuCoin, Frank
Emerson, Warren
Emmet, J. K.
Everham, J. B.
Earle, Arthur
Eldred, G. H.
Forest, M.
Fancher, J. E.
Finn, J. E.
Fitts, Elijah B.
Farrell, Fred C.
Forbes, James
Fowler, Harry K
Felleman, Jacques
Fitzgerald, Tom
Fleming, Hilliard
Fay, Carl
Favor, Ed.
Farrington, Frank
Fields, Geo. H.
Franko, Nathan
Fenton, J.
Fenwick, Harry
Fisk, Robt. A.
Gossin, J. Leslie
Gradt, Frank
Gracey, Dan
Goodfriend, S.
Gamble, Ivan A.
Gorton, Willard
Goodwin, Frank
Garrey, Jas.
Gerard, J. W.
Griffin, Gerald
Harvey, Geo.
Hillyers, E. A.
Hallen, Fred.
Hardgina, J. G.
Haig, Alex.
Herndon, Richard
Heatherton, Harry
Hearts Comedy Co.
Herman, Frank C.
Harrison, Duncan
Hansen, M.
Hough, L. G.
Hartigan, W. H.
Hill, A. B.
Henderson, F. C.
Hicks, L. P.
Haines & Pettingill
Hood, B. D.
Huntington, Wright
Halstead, Jessie
Harriott, F. C.
Hall, S. J.
Haynes, D. W.
Hamilton, L. F.
Harris, Edwin F.
Hartberg, Carl
Haynes, Geo. H.
Harvey, Wm.
Hill, Geo. A.
Howard, L. J.
Hope, Frank
Heyd, Edw. F.
Howie & Edwards
June, J. E.
Jordan, Leopold
Jones, Frank
Johnson, Blano & Bentley
Johnson, R. E.
Jerome K. Jerome
Johnstone, Lorimer
Jenson, J. M.
Johnston, G. D.
Jackson, C. J.
Jamison, Frank
Kohler, Max
Krackonizer, Emily
Kaine, Geo.
Kilbourne, Ansley
Knight, Frederick
Keefe, J. P.
Kilgour, J. T.
Kirke, Chas.
Kerr, C. Herbert
Kempton, L. A.
Kirsch, Wm.
Kelly, James A.
Kearney, Alex.
Kerker, Gus.
Lane, John
Lea, Albert
Lindsley, Guy
Leerberger, J. S.
Lee, Henry
Lloyd, Edwin P.
Lewis, H. H.
Lannon, Percy
LaClair, Lou
Lynch, Geo. W.
Lewis, W.
Liesegang, Adol.
Lanthurn, W. W.
Lawrence, E. S.
Little, Carleton
Lenox, Walter
LaGros, A.
Lorenz, Octavous
Lambert, Clay
Lennon, Nestor
Lewis, Mark G.
Leighton, H. C.
Lyons, Ed. D.
Leslie, Bert
Livingston, Albert
Long, Claude
Lawrence, H. E.
Leonard, W. M.
Mason, John
Mgr. Gilmey Gordon Co.
Morse, Frank
McCarthy, F. J.
Murray, T. Dave
Merrell, Leverett
Martin, Dick
Morrison, G.
Marks, Teddie
Melvin, Calin
Mempres, W. H.
McCready, Wm.
Moulton, Arthur
McCarron, Jno.
Mitchel & Hanson
Melville, W. S.
Macgillicuddy, W.
Maher, J. R.
Meager, J. L.
Mackay, John
MacSweeny, John P.
McConnell, J. W.
McDougal, W. H.
Mackie, J. J.
McDonough, Barney
Milton, J.
McAdams, Ernest R.
Middleton, M. T.
Manley, Chas.
Mackie, Will
Mack, Ollie
Mower, Fred
Mgr. Trip to Circus
Miller, C. T. H.
MacKenzie, Geo.
Murry, Frank
McDonald, C. W.
New York Trio.
Nigg, H.
Nichols, Fred.
Nichols, Wm.
Nuchols, Chas.
O'Rourke, Eugene
Owen, Wm. R.
Olmstead, Geo. C.
O'Connor, Geo.
O'Rourke, Harry
Oppenheimer, Sol
Ogden, R. W.
O'Connor, Ed.
Pisani, Peter J
Peck, Leslie
Peak, L. M.
Plympton, Eben
Page, H. C.
Poland, Ed.
Potter, Paul
Peck, W. T.
Pyke, J. Geo.
Preston, W. D.
Pincus, L.
Palmer, J. F.
Pitt, Addison
Park, Wm.
Palmer, Wm. R.
Potter, Herbert
Phillips, C. G.
Ross, Frank
Riddell, Syrus
Ryan, Wm.
Reynolds, H. D.
Robbins, A. D.
Robinson, Geo. E.
Regal, Chas. H.
Rex, Rowland
Robert, R. A.
Ritchie, Franklyn
Raymore, W. F.
Raymond, Richard
Ross, F. G.
Rawson & June.
Robyns, Wm.
Rose, Ed.
Robinson, Eugene
Read, John
Robinson, Stewart
Richards, Geo.
Ross, Budd
Rogers, Henry
Smith, Pattie
Slocum, Frank
Sourbeck, H. P.
Shaw, James
Sandford, Lyster
Sullver, W.
Symmer, W. W.
Sandford, J. L.
Stoddard, Harry
Stoltz, Melville
Stephens, J. W.
Stewart, Wilkes
Seabrooke, Thos.
Scott, O. M.
Sickles, Chas.
Spreckles, Eugene
Stone, Maurice
Siegele & Co.
Sabel, Dan
Seaman, Chas. G.
Sylvester, Frank
Smith, Will S.
Seybot, Geo. W.
Suily, W. J.
Stewart, Wm. G.
Small, Frank
Summers, Geo. H
Schuman, D.
Sterling, J. R.
Sexton, John
Tryon, Harry B.
Tyler, Jos.
Tolson, Chas. C.
Tibean, Oliver
Todd, F. N.
Tucker, J. P.
Twomey, Neil
Tibbetts, Calvin
Turner, W. C.
Thompson, Geo. W.
Taylor, H. M.
Tuthill, Ben
Vernon, Harry
Vernon, D. S.
Vernon, Ed.
Von Mitzel, Max
Winston, J. J.
Warwick, J. R.
West, Peter
Willard, Lew
Wards & Beebe
Walter, Geo.
Wards, Arthur F.
Wantse, W. A.
Ward, H. B.
Webster, Ben
Watcham, H. R.
Wilson, Guy P.
Whittier, Robt.
Whittread, Thos.
Wheeler, N. Punch
Wilke, Herbert
Wilson, Knox G.
Warren, Giles R.
Warde, Frederick
Wightman, Allen
Whitecar, W. A.
Wood, Jas. P.
Webber, W.
Woodard, John
Wilson, Harry
Way, Earl C.
Webb, Fred R.
Young, Harry
Zimmerman, W. R.

THE NEW YORK
DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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NEW YORK, - - - NOVEMBER 20, 1897

Largest Dramatic Circulation in the World

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FOURTEENTH STREET—Cumberland '61.
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GARDEN—Henry E. Dixey.
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GERMANIA—Dollars und Cents.
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HOYT'S—A Stranger in New York.
HARLEM MUSIC HALL—Vaudeville.
IRVING PLACE—The Cooing Dove.
JONAH—Vericofer.
KEITH'S UNION SQUARE—Continuous Vaudeville.
KNICKERBOCKER—Nat C. Goodwin.
KOSTER & BIAL'S—Anna Held and Vaudeville.
LYCEUM—An Enemy to the King.
LONDON—Pat Foster Burlesque Company.
MURRAY HILL—The Magdalen.
METROPOLIS—Under the Polar Star.
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PROCTOR'S—Continuous Vaudeville.
PEOPLE'S—Always on Time.
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THIRD AVENUE—Shall We Forgive Her?
WEBER AND FIELDS'—The Glad Hand and Vesta Tilley.
WALLACK'S—A Lady of Quality.

THE CHRISTMAS MIRROR.

The Christmas Mirror was the first holiday publication of its kind in America. For many years it has been the leader of such publications, and it has maintained its popularity in spite of the multitude of Christmas prints that have appeared as competitors. It has always enjoyed the advantage of being the only holiday journal successfully issued with the stage as its background. But aside from its professional appeal, The Christmas Mirror has steadily interested and drawn thousands of readers from those outside of the theatrical profession.

The Christmas Mirror this year will maintain the high reputation it has won. In printing and illustration it will be a work of art. Its cover will be one of the handsomest that ever inclosed a publication of this kind, and artists of note are engaged upon its other pictorial features, which will fittingly accompany its array of stories, sketches, poems and essays by well-known writers of the theatrical profession and others. This publication, more than any other, has from year to year given proof of and scope to the literary gifts of the people of the stage, and in it many actors have shown an ability to write entertainingly as pronounced as is their professional aptitude. The contributions this year are at least up to the standard of former years.

As an advertising medium The Christmas Mirror has always been unsurpassed among publications of its kind. It not only circulates largely among the members of the profession, but may be found wherever Christmas journals are read. Its professional value goes without saying, but it has even a greater value as a general medium. It will be published early in December.

The Mirror's columns of report last week contained news from over six hundred cities and towns in America. The Mirror's own record in this particular leaped to a new mark, and that is saying that all like records were obliterated.

HELP THE ACTORS' FUND.

To those who seem, from indifference to the appeals of the Actors' Fund for memberships, to imagine that there is a perpetual and inexhaustible flow of money from some mysterious source into the Fund's treasury, it is but necessary to refer to its last annual report, a copy of which can be had on application, where they can see that the large and increasingly large demands on its resources have materially depleted the balance in the treasury.

As knowledge of the beneficent operations of the Fund increases, so do the applicants to it for relief. There is not a member of the theatrical profession in America to-day, in a fairly good position, who ought not to send to the Fund the comparatively insignificant sum that will secure membership, and at the same time encourage the officers of the Fund, who perform their duties unselfishly and without pay.

Three members of the profession, without relatives or friends able and willing to care for them, were buried during the past week in the plot of the Fund, after having been cared for by the Fund in the best hospitals of the city. When one realizes how this great charity has stood between these unfortunates and their necessities, providing them with everything needed, smoothing their way to the grave and giving them a Christian burial, the practical value of the Fund and the necessity for holding up its hands are apparent. Can the theatrical profession, noted for its big heartedness, ignore its own special charity and let it falter in its great work?

TIME MAY REMEDY IT.

The Congressional Library at Washington, by common consent one of the greatest repositories of learning known in modern times, is no doubt imperfect in its stored treasures, as all great libraries have been; but in the fabricated emblems of the arts kindred to literature, it might have been made more comprehensive than it has been made.

Among its graven tokens of persons great in various fields, it presents figures of architects and scientists, of poets, authors, and musicians, and even of publishers, artisans, and inventors. Yet the theatre, strangely, is represented by but two persons—Shakespeare, in truth the dominator of all literature and appropriately the chief effigy in any library statuary—and Ellen Terry.

With Shakespeare there might appropriately have been subordinately placed other dramatists, and this country has produced players who might properly have been set on a plane with the gifted Englishwoman named. No niche would have been belittled by a Cushman, a Forrest, or a Booth. It is evident that there are spaces in the Congressional Library occupied by mementos of lesser persons that some other generation may well refurnish.

LET THEM DISCRIMINATE.

The action of the Mayor and the executive authorities of Reading, Pa., taken against a burlesque company, may or may not have been warranted by the facts in that particular case, but the declaration by the Reading authorities that no entertainment in which tights or short dresses are worn will hereafter be permitted in that city is a step out of the path.

There are, no doubt, thousands of estimable persons in Reading, as there are in every city, to whom the classic drama and opera, in both of which certain freedom of costuming is necessary, are enjoyable and devoid of offense. It certainly cannot be the intention of the Reading authorities to stop such entertainments in that city.

There is no doubt a growing feeling in the press and on the part of the public throughout the country against offensive and unblushing "showa." That feeling is a sign of better things in the theatre. But it is not necessary to indiscriminately condemn in order to work a reform. The people ultimately reform these things by declining to patronize indecent "showa."

Some enterprising newspaper recently started a rumor that the Oberammergau peasants who illustrate the passion play were considering a postponement of the next presentation of that remarkable drama in order not to conflict with the Paris Exposition in 1900. A denial of this, with a detailed explanation of the peculiar conditions that gave birth to and control the passion play, which is local in all its auspices, although it was quickly made was hardly necessary.

A minstrel show, organized for a local benefit by a church at Mount Vernon and participated in by the young women of the church, was probably innocent enough, and adequately amusing for its purpose, until one of the metropolitan newspapers took the topic for illustration and essay, whereupon the good bishop of the diocese quite properly forbade its repetition.

PERSONAL.

Carter.—Mrs. Leslie Carter is erecting a handsome residence in Dayton, O., her native city.

Wilson-Jefferson.—Francis Wilson and Joseph Jefferson were the guests of John Russell Young, Librarian of Congress, in Washington last Wednesday. They were shown through the new home of the Nation's books and were deeply impressed by the wonders of the building.

Richman.—Next to Ada Rehan, no actor in Augustin Daly's English company has received more emphatic approval than Charles Richman in his impersonation of Charles Surface in The School for Scandal. The English provincial papers have been loud in Mr. Richman's praise. One enthusiastic critic said of him: "But for Miss Rehan's matchless art Mr. Charles Richman's Charles Surface would have stood out as the great performance of the evening."

Clarges.—Verner Clarges seems to have hit Brooklyn hard as Pecksniff in Tom Pinch, a brief dramatization of incidents from "Martin Chuzzlewit." The Brooklyn papers commented on his work as next to that of E. S. Willard.

Granger.—Willis Granger has scored an emphatic triumph as Joe Saunders in My Partner with the Brady Stock company at Cincinnati. The press was unanimous and unstinted in its praise.

Eagle.—Oscar Eagle has won great popularity at Louisville as leading man and stage-manager with the Meffert Stock company.

Gilmore.—Paul Gilmore is negotiating with Mrs. Alexander Salvini with a view to securing her late husband's repertoire and paraphernalia, and it is very likely that he will star in the Salvini plays next season.

Paulding.—Frederick Paulding has resigned from Walker Whiteside's company and will leave the organization at Knoxville to-day. Mr. Paulding will almost immediately join a prominent stock company for the rest of this season.

Gillette.—William Gillette will go to London in March with an American company to present Too Much Johnson. Next season he will tour this country in the farce just mentioned and his latest success, Secret Service.

Collins.—Lottie Collins will introduce her specialty "in front" of The First Born at Philadelphia this week, and will reappear in New York at the Garden Theatre on Nov. 29.

Sothern.—E. H. Sothern will not attempt a revival of 'Change Alley, but will rely upon his repertoire for the present season. Next Autumn he will produce a new play by Anthony Hope.

Berolde.—Judith Berolde, who has been absent from the stage for several years, will reappear in the Independent Theatre's production of the one-act Italian tragedy. The Rights of the Soul.

Tompkins.—Eugene Tompkins came to town last week from Boston to arrange for a Winter spectacular production at the Academy of Music.

Mack.—Andrew Mack will play Sir Lucius O'Trigger to Nat C. Goodwin's Bob Acres in a scene from The Rivals at the Actors' Fund benefit on Dec. 3.

Arthur.—Julia Arthur has received a fragment of the sword she carried in the initial performance of A Lady of Quality, which has been recovered from the ruins of the burned Detroit theatre.

Daly.—Dan Daly was suddenly taken ill on Friday night and was unable to appear in his usual place in The Belle of New York. Heart trouble was the cause. Harry Dodd understudied the comedian.

Opp.—Julia Opp, who arrived on Nov. 13 from London, to appear in The Princess and the Butterfly, was married before sailing to Robert Lorraine, an English actor.

Morris.—Nina Morris left Robert Mantell's company last Friday at Keokuk, Iowa, and arrived in this city on Sunday to begin rehearsals with the Lyceum Stock company.

Kellar.—Kellar, the magician, has met with great success everywhere this season. His excellent and novel work has brought him full houses everywhere, his receipts in Pittsburg and Cleveland being larger than on any previous occasion. His performance this year comprises many features as pleasing and original as they are remarkable. His invention, The Hindoo Clock, and the self-decapitation are especially clever and invariably score heavily.

Gilbert.—W. S. Gilbert is suing the London *Era* for an alleged libel contained in an article criticising Mr. Gilbert for his criticisms of leading English actors.

Carte.—D'Oyley Carte has recovered his health, and while he has not yet assumed the burden of business cares he is present every day at rehearsals of The Grand Duchess at the Savoy Theatre, London.

Boucicault.—Nina Boucicault, youngest daughter of the late Dion Boucicault, was married on Nov. 2 to E. H. Kelly, at Portland Place, England. They will appear together for the first time on Nov. 25 at the Gaiety Theatre in the new farce, Frolicsome Fanny.

Hart.—W. S. Hart has been so successful on his present starring tour through Kansas and the Southwest that a number of managers are giving him assurances for next season. Mr. Hart denies the story that he has been pirating Mr. Robertson's version of The Man in the Iron Mask, and encloses a statement signed by four ex-members of Mr. Robertson's company to the effect that the piece now given is totally different from that of their former star. The certificate of copyright from the Library of Congress for an original third act by Mr. Hart is also furnished as evidence.

THE CAT AND THE CHERUB'S TRIUMPH.

The extremely strong and realistic little Chinese drama, The Cat and the Cherub, has won distinguished success in London.

It has been pronounced by the leading London critics to be very impressive, and an intensely realistic exposition of an extremely dramatic story, which takes a hold upon the imagination that cannot be shaken off for hours. The author, Chester Fernald, has won a personal triumph for his vivid description of Chinese life and customs, and for the clever and effective way in which he has put his story and descriptions in dramatic form. Clement Scott, the best known of all dramatic critics in London, has this to say in the *Telegraph* about The Cat and the Cherub who figure in the play and give it its name:

Long after the curtain has fallen, hours after we have tried to dismiss the subject from our minds, there rises up that picture of helplessness in that tiny cherub boy hugging his black cat. There never was such despair painted on the face of a little child. . . . It does not speak a word; it only looks unutterably forlorn and miserably unhappy. It is as dumb as the policeman, but we cannot rid our minds of the pathetic loneliness and helplessness depicted upon the countenance of that little figure clasping its only friend to its tender heart—the mangy black cat. Nor can anyone with the imaginative faculty shut out the sound of that piteous and everlasting cry, that haunting wail of the mad girl upstairs which breaks the heart to hear it—Sun Luey! Sun Luey!—with ceaseless iteration.

The cast also received a full share of praise. Holbrooke Blinn, who plays the part of the Learned Doctor, is pronounced to be an actor of extraordinary self possession and reserve force, and altogether admirable. Richard Ganthony as the scoundrel Chinaman also received much commendation for his strong and realistic acting. "He might," said Mr. Scott, "have walked out of one of the prisons in Canton, leaving his neck-board behind him. The portrayal of the child by Hilda Foster was pronounced to be perfect. Altogether, The Cat and the Cherub has made a very strong impression in London."

The First Born, which has been withdrawn, a failure, was declared by the critics and general public to be in every way inferior to The Cat and the Cherub.

LETTER TO THE EDITOR.

MR. DALLAS AND THE ACTORS' SOCIETY.

Actors' Society of America.
1432 Broadway, New York, Nov. 15, 1897.

To the Editor of The Dramatic Mirror:

Sir.—I beg leave to answer Mr. Mervyn Dallas' communication of Nov. 2, in which he states that he has withdrawn his name from the list of the members of the Actors' Society of America for two reasons:

First, That he strongly disapproves of an alliance with any League.

Second, That the last resolution on printed form sent him read "American managers must employ only native talent."

In answer to the first, I beg leave to inform Mr. Dallas that the Actors' Society of America has not formed an alliance with any League, nor will it affiliate with any organization until such time as the Board of Directors takes action in the matter and submits the same to the Society at large for their approval.

In answer to the second, no resolution has been adopted by the Board of Directors or the Society stating "American managers must employ only native talent." An unofficial circular was sent out to all members of the Society stating "What Trades Unions Do," and amongst the several questions that had been put to some of the officers of the American Federation of Labor was the following question and answer:

Q. Could we get the Legislature to stop the bringing in of foreign companies under the Contract Labor Law?

A. If you could get sufficient power to bear on the Legislature.

There is nothing in the by-laws of the Actors Society which states that managers must engage none but native talent, and if Mr. Dallas reads the circular more carefully he will find that what he refers to in his letter is merely a question put to the officers of the American Federation of Labor.

In reference to Mr. Dallas' resignation, I beg to inform that gentleman that his resignation cannot be accepted by the Board of Directors until such time as he has paid his dues for the year commencing Sept. 1, 1897, in accordance with the by-laws; and Mr. Dallas has been so informed by letter from me under date of Nov. 8, 1897.

Members of the Actors' Society of America cannot sever their relation with the Society without its consent. There is nothing in the by-laws which gives them that privilege. The constitution and by-laws constitute a contract between the member and the corporation, and it cannot be terminated without the consent of both. Dues from a member constitute a legal obligation which may be enforced in law by suit, in accordance with the Corporation Law of 1894 of the State of New York. Members cannot escape the requirement to pay annual dues already accrued and payable by attempting to sever relations with the Society. The attempted resignation or withdrawal of members has no effect until accepted by the Board of Directors, and Mr. Dallas is still a member of the Actors' Society of America.

I have the honor to remain,
Yours very respectfully,
P. J. Reynolds, Secretary.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent, or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of The Mirror will be forwarded.]

Alfred St. Henry, Bennington, Vt.: Robin Hood was produced seven years ago.

F. R. W., Quebec, Can.: Katie Hart died on Oct. 14, 1890, at New York city.

Edward L. Armstrong, Augusta, Me.: The Opera House at Cozsackie, N. Y., was opened on Nov. 17, 1891.

J. G. McClure, Boston, Mass.: Gus Heege first appeared in A Genuine Gentleman at New Britain, Conn., on May 20, 1895.

S. B. L., Newport, R. I.: Charles T. White, the negro minstrel, died in New York city on Jan. 4, 1891.

James T. Ridgeley, New York city: In Town is being performed at the Montauk Theatre, Brooklyn, N. Y., this week.

Henry Mullen, Lancaster, Pa.: Yes, the Grand Opera House, of Boston, Mass., was run as a continuous performance house for a while, being opened as such on Feb. 24, 1890.

D. R. Beach, Milwaukee, Wis.: Agnes Booth Schoeffel was born at Sydney, Australia. Her maiden name was Marion Agnes Land.

Warren W. Delf, Ipswich, Mass.: 1. Yes, Hi Henry is living. See route of his minstrel company in the Dates Ahead column. 2. Henry E. Dixey was born in Boston, Mass., in 1859.

Frank Caldwell, Salt Lake City, Utah: Marie Jansen made her debut on Sept. 13, 1880, in Lawn Tennis, at the Park Theatre, of Boston.

C. T. Belden, Providence, R. I.: Fort Donelson is a revised version of a play called After Taps which was originally played at Jersey City in 1889.

Sallie F. Toler, North Wichita, Kan.: Write to Professor Brander Matthews, Columbia University, New York city, in regard to the information you desire.

J. B. D., New York city: Consult the catalogues of the various public libraries in New York. If you wish to purchase dramatic autobiographies apply to Brentano's, Union Square, New York. A large number of the best known actors and actresses on the American stage have outlined their respective careers in the "Mirror Interviews" that have been published in The Mirror during the past four years.

THE USHER.

The Christmas MIRROR is in active preparation, and it will fitly represent every department of our stage, in both the literary and the pictorial features.

There is always a high degree of interest in THE MIRROR'S holiday number, due to the fact that it has for many years sustained an unique reputation for novelty, beauty and general interest, and curiosity invariably exists as to how the preceding year's publication will be excelled.

From the rate at which orders for advertising in the Christmas MIRROR are coming in the publisher is confident that the business columns this year will be more widely representative of theatrical interests than ever before. Managers and actors should bear in mind that there are many advantages to them in sending copy now, besides that of facilitating THE MIRROR'S work.

Jupiter Pluvius has not been considerate for the feelings of the theatrical profession during the past five or six weeks, for on every Monday night it has rained, and many an opening performance has been dampened in consequence.

The first of the Criterion Independent Theatre's ten special matinee performances will take place on Thursday next at Hoyt's Theatre.

John Gabriel Borkman is to be given, as has been announced, and what seems to be a very promising cast has been secured. Mr. Henley will play the title-role; Maude Banks, Mrs. Borkman; Ann Warrington, Ella Rentheim; Carrie Keeler, Mrs. Wilton; Dorothy Usner, Frida; John Blair, Erhardt Borkman, and Albert Bruning, Foldal.

Instead of the customary orchestra, the incidental music will be rendered by a double string quartette under Nahan Franko's direction, and it is expected that all the surroundings of the performance will be in keeping with the artistic purpose of its projectors.

I understand that after Ibsen's play was announced some publisher came forward who claimed the copyright on John Gabriel Borkman, and there was talk about an injunction, but the matter has been satisfactorily adjusted.

Henry C. Miner in a letter to the *Herald* yesterday very properly called attention to the fact that the apparently conflicting decisions with reference to the sale of liquor in music halls rendered by Magistrates Mott and Kudlich are in fact not conflicting in the least.

Judge Kudlich dismissed the complaint against E. D. Price, of Proctor's Pleasure Palace, a few weeks ago, because he did not consider that the provisions of the law should be made to cover music hall performances pure and simple.

Judge Mott's decision against Mr. Hammerstein was based on the fact that he gave dramatic performances at the Olympia Music Hall.

Mr. Miner's view completely reconciles what seems to be a contradiction of judicial decisions.

Mr. Miner, by the way, has just bought a magnificent residence facing Riverside Drive, and he will soon remove there from his present residence in Gramercy Park. He tells me that he considers New York after all the best place to be, and he has abandoned his long contemplated trip around the world. He says he is wearying of comparative inactivity, and I shall not be surprised to see him take off his coat soon and re-enter the managerial field more extensively than ever.

The Horse Show is probably the greatest opposition managers of this city have to cope with during the season, and this year it is likely that the big social function will hurt business as much as ever.

On the other hand, the absence of the Barnum and Bailey show in Europe will relieve the local theatres of one annual bugbear during the next Lenten period. The circus always seriously injures theatre receipts.

Miss Davenport this week resumes her interrupted season with A Soldier of France. I have heard that she has had alterations made in the play, and has reduced the cast and otherwise placed the production in better condition for use on tour. After a week in Montreal she will play in New England towns.

Although the play was not crowned with success in Boston, there seem to be no differences of opinion as to the magnitude and splendor of the production from a scenic point of view.

G. Bernard Shaw has never forgiven the critics of New York for their verdict on his first play, Arms and the Man. And although these critics almost unanimously gave full acknowledgment to the admirable qualities of The Devil's Disciple, his resentment still lingers.

Mr. Shaw characterizes the reviewers of this city as "a flock of ganders, including one flattering goose."

Mr. Shaw's pose is that of an unreasonable, pugnacious spalpeen, and I doubt not that Mr. Shaw in assuming it originally when he entered into journalistic and dramatic life was guided by the belief that pugnacity and unreasonableness were both calculated to make a stir, especially when practiced by a man with a genius for both.

A New Yorker, who signs his letter "W. A A.," sends me several interesting queries, from which I cull the following:

Why does the *Sun* in a recent article mention Sardou in connection with Izeyl? He had nothing to do with that play, if I remember rightly.

Why do the characters in The Geisha deal in "dollars?" They are all English, French, Chinese, and Japanese, and the dollar is not used by any of those people.

Why does Fanny Davenport continue to present a play which the public does not like? Possibly she thinks the public will acquire a taste for it, as people acquire a taste for olives.

Why do so many of our stars engage leading men and women who are only actors by marriage?

Why does Olga Nethersole never play Juliet in New York?

I wonder if "Biff" Hall has Vashti Vaunders on the list? She was with Conroy and Fox last season.

There are a few more things I should like to know, but I doubt whether anyone knows them.

The American Dramatists' Club will give a supper in Edward H. Sothern's honor at the Hotel Manhattan on Saturday evening. It has been the club's annual custom to thus compliment a distinguished actor, and there is no one better deserving it than the modest Sothern.

Apropos of the recent ocean race between The Cat and the Cherub and The First Born for London recognition the curious fact is noted that it was not the cat that came back.

Last week in Brooklyn Mr. Willard added two parts to his large and interesting repertoire. One is Tom Pinch, in a new dramatization of "Martin Chuzzlewit," and the other is David Garrick.

Mr. Willard's acting in both plays received the heartiest approval from the public and they will be played by him frequently.

"Tom Pinch seemed to be wholly successful," Mr. Willard said to me on Sunday, "but the enthusiasm excited by David Garrick quite surprised me, for I supposed, as it had been acted so often by favorite actors in this country, its novelty was gone. But in Brooklyn it went like a new play, and instead of playing it but occasionally, as I expected to do for my own amusement, I shall act in it frequently."

MUSICAL NOTES.

No little interest centred about the debut in this country of Madame Dyna Beumer, the Belgian soprano, at the second of the Seidl concerts given last Tuesday in the music hall of the Astoria. The critics were agreed as to her beauty, technique and training, but were rather hard on the tone of her voice and its power. The Seidl Orchestra acquitted itself unusually well Emilio de Gorgoza, a vocalist, and Paola Gallico, a pianist, were also heard and favorably commented on. At the matinee concert Richard Hoffman created an excellent opinion by his execution of several classic compositions on the piano.

The Berlin Philharmonic Orchestra is announced as coming to this country soon. The orchestra is perhaps the most noted in Europe, having been brought to its present condition by Hans von Bülow. Arthur Nikisch, late of the Boston Symphony Orchestra, is leader, and Herman Wolff manager.

The Boston Symphony Orchestra, of which Emil Paur is conductor, gave its first concert of the season in New York last Thursday evening at the Metropolitan Opera House. In spite of rain the auditorium was well filled, and every number on the programme was most heartily applauded. Herr Paur has grown in popularity lately and his reception nearly amounted to an ovation. Rafael Josseff was the soloist of the evening.

Plans are at last complete for the Damrosch and Ellis season of grand opera at the Metropolitan this Winter. Five weeks will be the limit of the stay here, twenty performances being given in all. These will take place on Monday, Wednesday and Friday evenings and Saturday afternoons, beginning Jan. 27. Equal prominence will be given the works of German, Italian and French composers, the repertoire consisting of standard operas of each class. The stockholders of the Metropolitan Opera House have reserved their boxes for the entire season, paying the company a subsidy on them. The subscription sale will open shortly. The entire list of singers has been engaged and includes Melba, Nordica, Gadski, Barna, Seygard, Toronta, Standigl, Mattfeld, Van Canteren, Iboo, Rothmuhl, Saligniac, Van Hoose, Vanni, Kraus, Bispham, Campanari, Bondouresque, Stehmann, Ranis, Vivani, and Fischer.

Maurice Grau sailed on the *Campania* last Saturday for Europe. During his stay here he has not been idle, among his recent engagements being Madame Gadski, who will sing here this Winter with Damrosch and Ellis, appearing later in Wagnerian roles at the Covent Garden, in London; Signor Campanari, and Mr. Bispham. His season will open on May 9 at the Covent Garden. Mr. Grau expects to open his American season next Winter in Chicago, coming to New York later. He will probably have Calvé, Eames, the De Reszkes, Melba, Nordica, Plançon, Van Dyck, and Albers, a French baritone, who has been heard in New Orleans. Sapho, a new opera written for Calvé by Massenet, will possibly be given. It is likely that the Tremont Theatre, in Boston, one of the assets of the Abbey, Schoeffel and Grau Company, will in a few days be either sold or leased to the Boston syndicate, represented by John B. Schoeffel.

William C. Carl will give his fiftieth free organ recital at the First Presbyterian Church next Friday. The entire choir of the church will assist.

Jessie Shay gave a piano recital Saturday afternoon at the Academy of Music.

MISS MERINGTON LECTURES.

Marguerite Merington, playwright, who created that popular personage, Captain Lettarblair, appeared before the Civitis Club, of Brooklyn, last Wednesday and spoke at length on the drama and dramatic art. It was the first assembling of the organization since their annual meeting in April, and a large number of members and guests were present.

Miss Merington is possessed of a striking and no less pleasing personality, and, perhaps, the interest she excited was due to that more than the scant newness of her subject or her way of treating it.

Miss Merington was introduced by Alice Campbell, president of the club, and began her talk with a protest against the consideration of woman's work in any line as feminine effort. She preferred that it should stand or fall alone on its own merits or demerits. She was not there, she said, to claim the drama as superior to every other form of education—on the other hand, she had nothing to say for or against it. Like beauty, it was its own excuse for being. While the lowest form of art it was also the most popular, and reflected to a nicety the manners, morals and customs of the period.

The speaker cited the history of the drama from Shakespeare's day to this, especially in Spain, Italy, Germany, France and England. The prudism of the Puritans had checked it in this country, she said. The inherent sense of drama was referred to and the universal and uncultivated mimicry in us commented upon. Miss Merington did not touch the drama of today nor reveal any of the secrets of her craft. When requested to do so she expressed her willingness to answer questions, and seemed to enjoy the catechizing that followed. Her opinions were neither negative nor positive on questions of the difference between story and playwriting or dramatization, but she expressed her ideas of the reason that foreign plays are more popular here. She thought this country too young to have an art history and did not believe the conditions thoroughly artistic. She thought the plan of government control of theatres foreign to American methods, and commented humorously on the possible embarrassing results. An informal reception followed the talk.

ENGAGEMENTS.

Maude Bagley, with Fanny Rice, as prima donna.

Franklyn Hill, for Emmett Corrigan's original role in A Southern Romance.

Nanette Comstrock, with Sol Smith Russell, replacing Annie Russell.

Ed Redway, for The French Maid, succeeding John Gourlay.

Louise Hepner, for the lead in The Ballet Girl, to be seen at the Manhattan Theatre on Dec. 20.

Oscar Hall, late of A Milk White Flag, for Murray and Mack's Finnigan's Courtship.

Lee Springer, to be assistant property man with Sol Smith Russell.

Evelyn Selbie, Nancie Ditton, Vernon Somers, Basil West, and Frank Auburn, for Hands Across the Sea.

Morgan E. Coman, to play Horace Saxonby in The White Heather.

Sam C. Miller and Marie Harcourt, for Down the Slope.

Richard Sherman, for A Black Sheep.

Trixie Friganza, with Camille D'Arville.

Edmond Brussells, for the heavy lead in The Pay Train.

Bella Gold and Vere Doré, for A Hired Girl, introducing specialty.

Thomas A. Maguire, one of Dixey's "tigers," for the German comedy role in Hosmer and Cook's comic opera, The Walking Delegate, which opened Nov. 13 on the New England circuit.

Gustave H. Kline, with Sidney R. Ellis, to rewrite the music and songs in Bonnie Scotland. Among his many successful numbers, "The Highland Heather" seems destined to become as popular as "Little Bunch of Lilacs" and "Apple Blossoms."

William Lloyd has been engaged as leading man for Sanford Dodge.

John Carter, with McGlinn and McGee, for Out of Sight.

Zenaide Williams, who last season succeeded Clara Lipman in The Strange Adventures of Miss Brown, and subsequently created the leading part in Miss Francis of Yale, has been especially engaged for Carey Preston in Alabama, a part she played successfully with A. M. Palmer's stock company.

Harry Leon has engaged Marie Falls, Joseph Damery, and Ralph Thomas, for Hands Across the Sea.

Waldo Whipple, for A Baggage Check, replacing Mart M. Fuller, and Daisy Canarro, replacing Fanny Gonzales.

Madeline Bouton, for a leading part in The White Heather.

Robert Drouet, as leading man of the Music Hall Stock company, Buffalo.

Joe Callahan, for Blue Jeans.

Fred Mower, William Nichols, W. M. Taylor, F. L. Davis, Edwin Brewster, Charles N. Shaffer, J. Alden Bass, Frank Crane, Helen Weathersbee, Lulu Page Mower, and Mabel Carson, for Alabama.

Agnes Farnum, for My Friend from India.

Maude Sinclair closed her engagement with Laura Biggar and Burt Haverly, and immediately signed for leads with Horace Mitchell's The Burglar company.

Eugene B. Sanger, for In Town.

Louis Albion, for the part of Tom Farrell, in Rally Round the Flag company.

Recent engagements through Bennett's Dramatic Exchange, Chicago, include Emily White prima donna, with the Boston Lyric company, to alternate with Clara Lane; De Witt Clinton, with Heart of Chicago, Arthur E. Davison, with The Gay Matinee Girl; Berynice Stanhope, and Sol Green, with The Pulse of New York; Grace Griswold, with Mahara Brothers Proctor's Pleasure Party, and Vera Hamilton and Kate Bruce, with Barrigan's Ball.

Jack J. Farley, to play Alphonse in Rice's French Maid at the Herald Square Theatre.

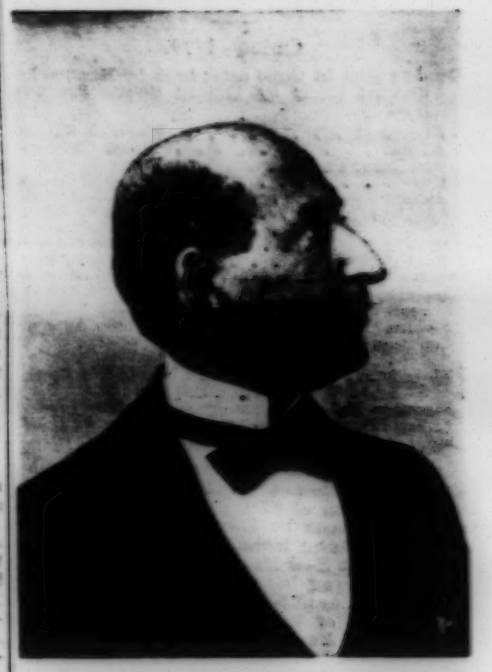
Rudolph Aronson, to manage Jane Mauldin Feigl's Paris Model.

George Braden left town yesterday to join McCarthy's Mishaps as advance agent.

Paul Scott, E. S. Phillips, Orlin Kyle, Alice Snyder, and Mamie Sheridan, for The Brand of Cain, opening at New Haven on Nov. 22.

Doré Davidson invites offers. .*.

PROFESSIONAL DOINGS.



Doré Davidson is one of the cleverest character actors in this country, his origination of Le Renard in Two Little Vagrants having been the last of a succession of excellent portrayals to mark him as such. His performances in Burmah and Humanity showed his remarkable scope, and it is considered that the success of the Two Little Vagrants was largely due to his efforts.

Robert Downing, during his engagement at Newark, N. J., last week, was the guest of Mark W. Davis, at "The Grove." Mr. Downing will go to New Orleans, where Mrs. Downing (Eugenie Blair) is now playing. Mr. Downing will play in Miss Blair's production of Carmen, and it was for this reason that he temporarily closed his season. After Carmen is produced Mr. Downing will resume and present his new production, Samson and Delilah.

Phil H. Irving has joined Charles A. Gardner as manager. Lillian Sutton joined at Charleston, S. C., to play Katie Stein in Karl the Peddler and Rhoda in Fatherland. Mr. Gardner's song, "Tell This to My Sweetheart," is a great success in the South.

Mayme Mayo is making a decided hit in The Devil's Auction singing the new coon song, "Kase I Keeps Mah Razzah Shahp," by Walter Champ, dramatic editor of the Paris (Ky.) *News*.

Sam C. Miller and Marie Harcourt were awarded $135.20 and costs last week in their suit brought at Saratoga against Flora Staniford for salaries due when her company closed at the place mentioned on Oct. 23.

Catherine Campbell severed her connection with the Imperial Stock company, of St. Louis, Nov. 6, Eloise French temporarily taking her place. Fannie McIntyre has been permanently engaged.

William Friend made a genuine hit in Brooklyn as Stratfield in The Sporting Duchess.

J. H. Lester, treasurer of the Hopkins Grand Opera House, in St. Louis, left for Rochester, N. Y., last week to regain his shattered health.

Harry MacFayden has resigned from Charles E. Blaney's Hired Girl company.

Helen Blythe has made a hit in The Woman in Black and is playing to big business.

Annie Mack Berlein has not signed with the Edward Harrigan company, as was reported.

Frank Henrig will play leads with Elihu Spencer this year, being seen as Othello, Mercutio, Gratiano, and Marc Antony.

Delmore and Wilson are doing well with A Broadway Girl. They star in a comedy entitled Widow Nolan's Ball next year.

Margaret Mayo is winning praise for her work in the South with No. 2 company Secret Service. Her impersonation of that "little minx from across the street" is said to be delightful.

Nat C. Goodwin was sued last Friday by George B. McLellan for alleged breach of contract by which he was to have managed Mr. Goodwin this season.

L. E. Page and company have just issued a novel, entitled "An Enemy to the King," founded by R. N. Stephens on his play of that name. The book is attractively printed and bound, has ten full-page illustrations by H. D. Young, and is, on the whole, a delightful version of the successful drama.

The Salt of the Earth will be produced at Washington on Nov. 29.

The Broken Bowsprit, a three-act drama by James R. Condrin, was first produced on Nov. 11, at Waltham, Mass.

A daughter was born to Mr. and Mrs. Maurice De Witt on Nov. 9. Mr. De Witt is business manager with Go-Won-Go-Mohawk.

Carlin and Clark have been re-engaged for an extra week with The Indian, which will close at Easton, Pa., on Saturday.

The statement that S. W. Parkes was playing leads with Uncle Tom's Cabin in New Hampshire last week was a mistake. Harry C. Todd is with the company, the error being the fault of the programme printer.

The Sackett Porter company played Winchester, Ind., last week, using the paper of On the Bowery.

The members of the Colonial Opera company, which recently presented the new nautical opera, The Maid of Marblehead, on the New England circuit, are desirous of expressing their appreciation of the integrity and courtesy of the proprietor and manager of the enterprise.

Anna Keeler has retired from the stage.

Edmund Hayes was granted judgment in a Rochester court on Nov. 9 against Robert Downing for $123.10, part of salary due from season 1893-94.

The Fairfield County Golf Club, of Fairfield, Conn., thirty-one strong, attended the performance at the Casino Friday night.

The Quincy Music Hall, Quincy, Ill., was opened on Nov. 4 by the Boston Operetta company. A big audience was present.

Plays with printing to lease, from $5 a performance up. Send for list. Berg's Dramatic Bureau, 1432 B'way, N. Y. .*.

AT THE THEATRES.

Casino—1999.

Comic Opera in three acts; book by Hermon Lee Ensign; music by Edward Holst. Produced Nov. 15.

Alicephon	Warwick Ganor
Alicosa	Hugh Chilvers
Van Duzer Packer	Ferris Hartman
Kip	Ben Lodge
Alonzo	Miro Delamotta
Officious Official	Tom Ricketts
His Trusty Men	Will Spencer
	Charles Cantor
	John Cantor
	Joe W. Harris
Madame Brent	Clara Alene Jewell
Corona	Bertha Waltzinger
Electra	Clarisse Agnew
Countess De Cordova	Madame Mathilde Cottrelly
Zegali	Annie Wheatley

Titled Fortune Hunters

Florence Knight, Alice May, Rosalie Welles, Lillian Bleeman, Anita Austin, Margaret McDonald, Lucille Sturges, Emma Janvier.

A large audience was present at the Casino last evening when occurred the first metropolitan production of 1999, a new comic opera in three acts, book by Hermon Lee Ensign and music by Edward Holst. The opera was seen last Spring at New Haven, and later at Philadelphia for a run, but its New York production was deferred until last night.

The story of 1999, like Edward Bellamy's "Looking Backward," is supposed to depict a condition of things that possibly might obtain a century hence, and the field for the imagination is naturally unlimited. Mr. Ensign introduces Madame Brent, a lady with scientific leanings and twin marriageable daughters, Electra and Corona. Electra is an end of the next century maidon, and Corona is about like the girls of to-day. Madame Brent, in the course of her experiments in astronomy has struck up a long-distance flirtation with the King and the Prince of Mars, whom she has invited to visit earth in hope of good matches for the girls.

One Packer, a Chicago person, hears of the impending visitation and with an accomplice, Kip, sails in on a flying machine and palms himself off as the Martian monarch. Packer makes violent love to Electra, and is hailed joyously in polite society, despite frequent lapses, until the real King of Mars arrives with the Prince. Then trouble begins. The Prince is bewitched by Corona, who is truly loved by a mortal named Alonzo, and Electra contrives to frighten away the royal one for a time by a little feminine stratagem. A Spanish lady, vindictive and unsparing, pursues the flagrant Packer, who with Kip changes disguise for disguise until the imposition of the Chicago man is exposed. The King of Mars decides to marry Madame Brent, and each of the girls captures the man of her choice.

Mr. Ensign's libretto evidences a keenly intelligent appreciation of the undeniable opportunities offered by his central idea. It would be difficult, indeed, to conceive in one's nineteenth century mind many rational notions of the twentieth century, which he has forgotten to introduce to the ends of satire, humor or picturesque effect. The very numerous complications are handled with directness and excellent purpose, and the lines take advantage of the possibilities for facetious treatment. Mr. Holst's music, though often harsh and seldom original, is always tuneful and frequently decidedly catchy, several of the numbers fitting the lyrics so neatly as to bring repeated encores. The champagne chorus at the end of the second act was a real novelty.

Perris Hartman was not altogether happy in the leading comedy role, upon which very much depends, nor was Ben Lodge more than an acceptable foil for him. Madame Cottrelly sang delightfully, of course, as the Spanish countess, and so did Bertha Waltzinger as Corona. Clarisse Agnew was as pretty as ever as Electra. Warwick Ganor and Hugh Chilvers were effective and tuneful as the Martians, Miro Delamotta made a manly Alonzo, Clara Alene Jewell was an excellent, though youthful looking, Madame Brent, and Tom Ricketts was an amusing next century policeman.

The large chorus sang and looked well, and eight uncommonly pretty girls made a fetching picture as fortune hunters. The scenery, by Physioc, was handsome and fancifully appropriate, and some of the effects—notably the "picture telephone," and the electric parasols—were heartily applauded. A flying machine was to have been used, but was not in order for the opening performance.

Bijou—The Swell Miss Fitzwell.

Farcical comedy in three acts by Henry A. Du Souchet. Produced Nov. 15.

Marquis de Cagiac	William Burress
Count de Cagiac	Ignacio Martinetti
Countess de Cagiac	May Irwin
O'Donovan Dugan	Joseph M. Sparks
Rudolph Kleinagle	Charles Jackson
Louise Laredo, M.D.	Alice Johnson
Colonel Julio Laredo	Edward Mack
Mlle. Guenivieve Otello	Marion Giroux
J. Robinson Butts	Roland Carter
Caroline Maguire	Jane Burby
Marie	Julia Baird
Sibyl	Gussie Hart
Parker	George Gelder
Guiseppe Bag Time	Ned Weyburn

May Irwin appeared for the first time in New York last evening at the Bijou in her new farcical comedy, The Swell Miss Fitzwell, which was written for her by Henry A. Du Souchet. Miss Irwin is a great local favorite, and a large audience was in attendance to laugh at her jovialities and encore her new songs.

The play deals with the trials and tribulations and ultimate happiness of the Count de Cagiac. The Count marries a poor American girl, and his father, who is opposed to the match, promptly cuts off his son's allowance.

The Countess, in order to defray the expenses of the household, promptly opens a dressmaking establishment under the name of Miss Fitzwell, but conceals her business venture from her husband, for fear of hurting his aristocratic pride.

The Count, however, has an eye to the main chance himself, and undertakes the business of making face powder in partnership with an Irishman called O'Donovan Dugan. He also keeps his business enterprise a secret, the secrecy in his case being prompted by the fear of degrading himself in the eyes of his wife. Unfortunately Miss Fitzwell has among her customers a French vaudeville singer called Mlle. Otello. The Count, having known her in Paris, follows her to the Fitzwell dressmaking establishment, and bribes her with a watch and chain to sign a testimonial in favor of his face powder. The Countess sees him present the bribe to Mlle. Otello, and, jumping at the conclusion that it is a gift of affection, decides to obtain a divorce. Accordingly she sends a friend, Mrs. Laredo, to Oklahoma to act as her proxy and secure a divorce in the name of the Countess de Cagiac.

Meanwhile the Countess discovers that her jealousy was unfounded, and there is considerable trouble in having the divorce declared null and void. After various other farce-comedy complications matters are finally straightened out to the satisfaction of all concerned, with the blessing and pocketbook of the paternal Marquis thrown in.

Miss Irwin's good-natured personality dominated the performance as usual. She delivered the humorous lines in an off hand, droll, dry manner peculiarly her own, and evoked shouts of laughter with her assortment of inimitable comicalities. But what was probably enjoyed by the audience more than anything else that Miss Irwin had to offer in the way of entertainment was her singing of various new songs. Indeed, many of her admirers are firmly convinced that nobody else can sing coon songs quite as well as Miss Irwin. At all events nobody sings coon songs more characteristically than she does, and that in itself is an enviable artistic achievement. Her singing of the "Frog" song in the first act made a great hit, and a number of her other songs were also heartily enjoyed.

The supporting cast contained many clever people. Ignacio Martinetti acted the role of the Count with Gallic realism, and Joseph M. Sparks was capital as O'Donovan Dugan. William Burress was fairly good as the Marquis.

Jane Burby gave an excellent character sketch of a forewoman in the Fitzwell dressmaking establishment. Marion Giroux, on the other hand, was far from realistic as the French vaudeville artist. Alice Johnson made the most of her opportunities in the part of a female doctor.

The scenery and costumes were commendable in every respect, and the piece was ably produced under the stage direction of W. H. Post.

Murray Hill—The Magdalene.

A drama in four acts by Edward M. Alfriend. Produced Nov. 15.

John Morrison	McKee Rankin
Rev. John Hanson	Andrew Robson
Richard Morrison	George Friend
Melville Scott	Thomas J. Powers
Will Gordon	Arthur Maitland
Edward Day	Thomas Tuther
Humphrey Humphries	H. A. Weaver
John Pemberton	Edward Lamb
William Crow	T. A. McKee
Charles Currie	James Anderson
Servant	Munroe Craft
Kate Morrison	Nance O'Neil
Pearl Carson	Gertrude Rutledge
Bessie Paul	Lucille Flavin
Elizabeth Morrison	Nita Sykes
Mary Hanson	Helen Boris
Little Rosie	Nannie Morris

The Magdalene was produced last night at the Murray Hill Theatre. It is a drama in which the title-role and some others were strongly acted. It is almost superfluous to say that the Magdalene was powerfully portrayed when it is known that Nance O'Neil played the part. Full of pathos and deep feeling that received emphatic yet reserved expression, her performance appealed directly to the hearts of her audience and excited keen and sympathetic interest. The play is an adequate vehicle for the expression of strong emotional power, although the role is of the "tried and true" character. The story, in brief, is as follows:

John Morrison, of an old South Carolina family, is by birth and breeding a gentleman, but has been reduced to poverty by drink and gambling. So abject has he finally become that to help him in gratifying his craving for drink he forces his daughter Kate, a beautiful girl of twenty, to beg in remote parts of the city of Baltimore, in which the family lives. While thus engaged Kate meets and is seduced by Melville Scott, a blasé New Yorker. She has meanwhile aroused the admiration of Edward Day, a plain, unpretentious man, who has made a small fortune as a tradesman, and who is unaware that the girl has been forced to beg. Day asks her for her hand and she refuses. He then appeals to her father, who with his eyes fixed upon Day's money, commands Kate to marry him.

The daughter still refuses and confesses her reason; she feels that she is not fit to be an honest man's wife. Upon this disclosure her father, greatly shocked that the honor of his family should have been so dragged in the dust, turns her out of doors. She, not knowing where to go for shelter, comes in despair to New York and to her seducer Scott. She becomes his mistress. Her brother, Richard Morrison, discovers her and persuades her to give up her mode of life. He is now able to make a home for her. She consents, and is about to leave her apartments when a telegram arrives informing her of the death of her mother. This necessitates a return to Baltimore. The next scene shows her sobbing in the chamber of death.

The Rev. John Hanson, who has become the rector of the parish in Kate's absence, and who knows her story, enters and consoles her. Various persons assemble for the funeral, and outside clear young voices are heard singing a funeral chant. The father enters, and hears the sobbing of a woman. He inquires who it is, and is informed that it is his daughter Kate. He rushes at her and demands to know what she means by thus profaning, with her presence, the house of death. The rector steps between them and faces the man with an attitude of stern rebuke, and the curtain falls.

The third act shows the studio of the Rev. Mr. Hanson. It is his birthday, and seven little girls attired in white come in with bouquets in honor of the occasion. The playwright's purpose here is to present a scene of peace and innocence, and purity in which Kate Morrison, the scarlet woman, the storm-tossed soul, shall stand out in striking contrast. Kate enters and the little girls shudder and draw back. Their mothers have told them that they must not speak to her. The rector commands them to shake hands with her, saying that she is a good woman, and under this pressure they timidly hold out their hands. The clergyman and children leave the room, and Kate, in anguish over the realization that even the innocents condemn her, determines upon suicide. She will go to the river and end it all there. She is confronted at the door by Scott, who has come in search of her. He offers to take her back, but she repulses him. The rector re-enters and recognizes Scott as an old college chum. Scott asks him if he knows the history of the woman. Hanson answers that he does, and that she is pure at heart. Scott leaves and the clergyman declares to Kate his love for her. She does not understand; she thinks he must mean his love as a pastor for one of his flock. When the truth breaks upon her she is overwhelmed. She has loved him for the nobility of his character, but regarded his love as far above her.

In the last act the rector announces to his mother and to his uncle his determination to marry Kate. The uncle, a worldly man with the conventional cynical ideas on marriage in general and marriage with a woman with a past in particular, pronounces the union to be an act of insanity on the part of his nephew. The mother is shocked. A committee from the church also arrive and request Hanson's resignation. He faces them all resolutely and at last they are won over by the girl's manifest beauty of character. The mother and uncle withdraw their objections, and the committee their request for the resignation, and all ends happily.

The comedy of the play is furnished by Richard Morrison, the brother of Kate and by Bessie Paul. These young persons are in love, and their scenes afford a contrast to the strong emotional ones in which Kate figures.

McKee Rankin did an exceedingly clever piece of work as the rum-soaked and scrdid old father. Andrew Robson was forcible as the clergyman, and Lucille Flavin played the ingenue part of Bessie Paul with much spirit and vivacity. The others worked hard and were more or less successful.

People's—Always on Time.

Melodrama in four acts. Produced Nov. 15.

Dick Sturdy	W. R. Walters
Sidney Cuthbert	Taylor Carroll
Parson Dwight	J. S. Stewart
Jim Sawyer	William Turner
Larry Sullivan	C. Jay Smith
Jack Davis	Mac H. Barnes
Ned Ballard	Daniel F. McCoy
Ling Ling	W. H. St. James
Belle Cuthbert	Laura Dacre St. James
Miss Abigail Prince	Minnie Wilson
Nell	Anna Little

Always on Time is a regulation Western melo drama, with specialties at short intervals.

The story deals mainly with the adventures of Nell, "the Parson's gal," who is the mascot of Poker Flat. Her father, who is a victim of the gambling vice, loses his mining claim in a game with a Mexican card sharp. Nell accuses the Mexican of stacking the cards and asks for a chance to win back her father's money. Jack Davis, the stage driver, and a tenderfoot back her. It is needless to say that she wins.

A tenderfoot is looking for an heiress to property in the East. Nell proves to be the one entitled to it. Everything ends happily for all deserving parties, but the wicked ones, as is usual in melodrama, are conveniently handed over to the State.

Anna Little as Nell was well received at the People's last night, where the play had its first New York presentation. W. H. St. James as "a giddy Celestial," and C. J. Smith as a comic Irishman, furnished the necessary amount of comedy.

Garden—Dixey the Magician.

The first appearance of Henry E. Dixey, under the management of Edward L. Bloom, as an adept in prestidigitation, comfortably filled the Garden Theatre last evening with friends and admirers, who had seen Mr. Dixey win success in comic opera and comedy, and were anxious to witness his first efforts in sleight-of-hand work. When the curtain rose and Mr. Dixey appeared, in a handsome suit of pale blue and white, there were many rounds of welcoming applause for him.

The first part consisted of numerous tricks with the aid of cards, rabbits, pigeons, and the audience. They were all performed in the easy, graceful manner which always has been Mr. Dixey's chief characteristic. This part had such hearty appreciation that at its conclusion the new magician made a short speech of thanks.

Following this came the more elaborate illusions, The Miracles of Chunder Hula, The Mystery of Mesrour, The Mysteries of the Logi, and The Illusion Leoni. All are seemingly impossible, and were performed with decided skill. Twenty minutes with Adonis Dixey, which has been seen recently in this city, and was reviewed in THE MIRROR at that time, also formed part of the entertainment. In it Mr. Dixey appears in all the characters which have made him famous, and fills a most enjoyable twenty minutes. After this there were more sleight-of-hand illusions, which concluded the performance.

To judge from his last night's work and the reception accorded it, the success of Mr. Dixey's venture is assured. The new magician combines ability, dexterity, a graceful manner and magnetic personality which should at once establish him as a favorite.

Grand Opera House—Cymbeline.

When it is considered that from the audiences Margaret Mather and Cymbeline drew last year at Wallack's, the opening at the Grand Opera House could offer no novelty to metropolitan lovers of Shakespeare, the house there last night was astonishingly large and remarkably enthusiastic. The production is substantially the same as originally seen here. The eighteen sets are just as beautiful, if a trifle worn, and Miss Mather herself continues to play Imogene with a here latent, there spasmodic power and strength that makes one understand in the fullest sense the capacity of emotion in the character. Harrison J. Wolfe, Miss Mather's new leading man, was the one in the company most worthy to rank with her. His rich voice and fine stage presence gave to his excellent acting an additional charm and magnitude to be gained in no other way. E. A. Eberle, Conrad Cantzen, and Fredrick Hartley, with Mark Price, sustained the high opinion in which the production deserves to be held. The rest of the cast, while up to the average, seemed under heavy pressure, and the result was not good. But it is as a scenic effort that the presentation was looked forward to, and as a scenic effort it is ahead of any Shakespearean production New York has recently had.

Third Avenue—Shall We Forgive Her?

Shall We Forgive Her? a melodrama well known in New York, opened a week's engagement at the Third Avenue Theatre on Monday night to a large and pleased audience. Marie Wainwright, in the leading role, received the applause which her work merited. The company is a strong one, and will no doubt be greeted with crowded houses during the week.

At Other Houses.

HERALD SQUARE.—The French Maid will celebrate its one hundredth performance on Dec. 20.

BROADWAY.—Frank Daniels and his competent company are seen to special advantage in The Idol's Eye, which is now in its fourth week at this house.

STAR.—Heart of the Klondike has apparently met with popular approval, and continues at the Star for a second week.

DALY'S.—The new version of The Geisha is crowding this house at every performance.

MANHATTAN.—Miss Francis of Yale will conclude its engagement here with Saturday night's performance.

ACADEMY OF MUSIC.—The Old Homestead is to be replaced next week by The White Heather.

COLUMBUS.—McFadden's Row of Flats is on exhibition for the edification of Harlemites.

FIFTH AVENUE.—This is the final week of The Devil's Disciple. Next week Richard Mansfield will conclude his metropolitan engagement with the revival of the most popular plays in his repertoire, including Richard III., Prince Karl, Merchant of Venice, Beau Brummell, Parisian Romance, and Dr. Jekyll and Mr. Hyde.

METROPOLIS.—Under the Polar Star is offered this week for the enjoyment of uptown theatregoers.

IRVING PLACE.—The Cooing Dove has been retained for the current week.

HARLEM OPERA HOUSE.—The Lilliputians may be seen throughout the week in The Fair in Midgettown.

At other theatres these bills are announced: Empire, A Marriage of Convenience; Lyceum, E. H. Sothern; Hoyt's, A Stranger in New York; Fourteenth Street, Cumberland '61; Knickerbocker, Nat Goodwin, in An American Citizen; Wallack's, Julia Arthur, in A Lady of Quality; Garrick, Maude Adams, in The Little Minister.

CUES.

The Lotos Club tendered a reception to Messrs. Anton Seidl, Ysaye, and Pugno on Nov. 13 at their club house.

Vivian Bernard, wife of Assistant Secretary Adolph Bernard, of the Actors' Fund, who was recently removed from the New York Post Graduate Hospital to her home in this city, became very ill again last Thursday and was taken back to the hospital, where an operation was performed Saturday. Yesterday Mrs. Bernard's condition was most dangerous.

J. C. Hubinger, owner of the Opera House, Keokuk, Iowa, is said to have purchased a controlling interest in the Empire Theatre, Quincy, Ill.

Edwin Knowles announces the engagement of James A. Herne in Shore Acres at the Brooklyn Academy of Music next week.

Cora Van Tassell closed on Nov. 6 at Fayetteville, N. C.

Jean Renolds is reported to have closed on Nov. 6 at Camden, N. J.

Charles Willard's mother died last week at Boston.

GAYEST MANHATTAN.

John F. Harley has received a letter from his attorney, George C. Bodine, which reads as follows: "Referring to our conversation of yesterday, I beg leave to say that I have examined your contract with Messrs. Koster, Bial and Company, relative to your right to use the name Koster and Bial in connection with your production of Gayest Manhattan; also the other papers which you submitted to me; and I have no hesitation in advising you of your absolute right to continue the use of such a name. With reference to the warning published in THE NEW YORK DRAMATIC MIRROR of the 13th inst., over the signature of Koster, Bial and Company, in my opinion such publication is in direct violation of your contract above referred to, and I consider Koster, Bial and Company liable to you for any damages which may result to you by reason of such publication."

NEW GRIMES' CELLAR DOOR.

James B. Mackie, who has been playing Little Jack Horner, has decided to shelve that play, and will return to his old comedy, Grimes' Cellar Door. This piece has been entirely rewritten and brought up to date, and the company will be a strong one. A trip to the coast is being booked by Manager John M. Welch.

MATTERS OF FACT.

Ehrich Brothers, Sixth Avenue and Twenty-third Street, whose well-known establishment has long shared the good-will of the profession, invite further patronage, and as an inducement offer a special discount on all purchases in any of their many departments. Orders placed with their costume department, which is claimed to be the largest and most complete of its kind, are subject to this special discount. Samples are always submitted when requested.

Edward C. White, manager of The Two Little Vagrants, has Christmas week open, which he wishes to fill in a good week stand.

Jane Holly, who has been playing the leading comedy roles with the Murray Hill Stock, has resigned from that organization. Her work won deserved commendation from the press.

Thanksgiving and Christmas are open at the Union Grand Theatre, Union City, Ind.

The Lumiere Cinematographe exhibited at the Schiller Theatre, and Masonic Temple Roof-Garden, Chicago, with its films and skilled operators, is being booked by the Chicago Cinematographe Company, Jackson and Clinton Streets, Chicago, to give exhibitions.

Gracie Emmett, who was in the bill at Proctor's Twenty-third Street Theatre recently, made a most favorable impression in her monologue act.

Joe Cawthorne, who is temporarily back in vaudeville, was the hit of the bill presented at the Bijou Theatre, Philadelphia, last week. His act went big.

Paul Gilmore's acting is gaining him new friends and praise. During the recent Boston engagement of Chauncey Olcott the *Herald* of that city said: "The acting of Paul Gilmore was one of the features of the production. He is a handsome, manly, convincing young fellow, who has been seen before in other good productions, and the wonder about whom is that he doesn't get a Faversham opportunity." Mr. Gilmore is at the Bijou Theatre, Brooklyn, this week.

Good attractions can secure open time at Rushville, a paying one-night stand in Indiana. Will G. McVay manages the Opera House.

Chris Bruno resigned from the Murray and Mack company. He is a grotesque comedian and does a talking specialty. He is open to offers.

Cape Girardeau, Mo., has but one theatre, the Broadway, managed by Matteson, Joseph and Chenne, and a population of 6,000 to draw from. Thanksgiving week and other good time is open.

W. H. Elwood has closed his engagement with A Puritan Romance company, is back in town and invites offers.

Elmer Buffham is playing the leading business to James Young. He is receiving the highest encomiums from the press for his conscientious and painstaking portrayals.

H. S. Taylor has moved his theatrical exchange into THE DRAMATIC MIRROR Building. Mr. Taylor represents some of the largest and best theatres in New York and Boston. He is also negotiating with managers in other large cities, and when arrangements are completed he will make further announcements.

Gracie and Reynolds are scoring one of the hits of the Corinne company by their clever work as Olgy Prettybird and Tommy Tucker, respectively, besides doing a specialty that never fails to "catch on."

As Manager Kingwell's policy in playing only first class attractions at the Marlowe Theatre has received the endorsement and encouragement of the people of Englewood and vicinity, he has determined to make it a three night stand, playing only Thursday, Friday, and two performances Saturday. With a population of 200,000, and no opposition, strong attractions should draw well. New Year's and Christmas are open.

M. C. Anderson telegraphed yesterday from Cincinnati: "Blaney's A Hired Girl opened to the largest business in the history of the Walnut Street Theatre. Hundreds turned away."

Doré Davidson invites offers.

THE LONDON STAGE.

GAWAIN'S GOSSIP.

The Cat and the Cherub's Success, The First Born's Failure—Beerbohm Tree—Notes.

(Special Correspondence of The Mirror.)

LONDON, Nov. 6.

Oh! my gallant little America, you have, alas! caused us much heart burning this last week or two, and all on account of those two Chinese plays which you imported, The Cat and the Cherub and The First Born. The first named arrived here a day or two ahead of the second named, and was produced at the Lyric last Saturday night. It at once made a profound impression on first-nighters, not only by its novelty, but also by its construction and the splendid way in which it was acted, no finer acting ensemble having been seen here since your native company played Secret Service, which play, by the way, is to be presently revived at the Adelphi in place of our native drama, In the Days of the Duke.

Methinks that the fine reception given to The Cat and the Cherub company was also induced in some degree by the fact that the author, Fernald, instead of being a "pirate," as some folk appeared to suggest, is the author of the story from which the play is adapted, and that although another company brought out a play largely based on the same tale before Fernald's play was produced, it was felt—and I share the feeling—that it is hard lines for any one to try to prevent the original author adapting his own story if he wants to. Of course, there are records of similar attempts in English theatrical history—perhaps the most striking being the case of Charles Reade, who for some time was barred from dramatizing his own great story, "It's Never Too Late to Mend," because it had been dramatized just before he started dramatizing. If I remember rightly, he only got through—such is the rotten state of the copyright law—by afterward pointng out that the story was largely built up from a previous play of his, a total failure, called Gold. Reade, however, later played the same game with regard to others, for he dramatized Mrs. Hodgson Burnett's story, "That Lass o' Lowrie's," under the title of Joan, and sought to prevent any other version being played, even issuing terrible warnings to all "pirates." The celebrated case of Little Lord Fauntleroy will also ocur to you in this connection.

Anyhow, The Cat and the Cherub at once caught on; and if it can yet be accompanied by some strong light play by way of contrast it may run for some time to come. By itself, or played with a weak piece, as it is now, there is, I fear, no money in it—pronounced artistic success though it be. Personally, I could see it again and again, but then I am a playgoer of considerable enthusiasm, and I am sorry to say our playgoers are not all built that way. The actors have been tremendously and deservedly praised, especially Holbrook Blinn as the Learned Doctor, Wing Shee; Richard Ganthony as the scoundrel, Chim Fang; Ruth Benson as Ah Yoi, and E. W. Morrison as Wing Sun Luey. Our own Fred Volpe, a very shrewd character actor, also scored as Hoo King.

After a series of very lengthy advertisements The First Born company duly opened at the Globe on Monday, and although it is a far more picturesque and costly production than The Cat and the Cherub it signally failed. Credit was given to the "production," and to the many interesting details—not found in Chinese play No. 1—but, sooth to say, the acting was far inferior to that in the first named piece. Moreover, the action is not so closely knit. The interest straggles, so to speak, and though there are, of course, several powerful and deeply pathetic touches in The First Born they are not set forth with proper grip. Most of the leading Chinese characers in The First Born were too obviously real American-born citizens. Anyhow, they largely spoke as such. Among the best players were May Buckley as Loey Tsing, Little Verrie Wells as Chan Toy, Fong Get as a provision merchant, and Nellie Cummins as Cho Pow.

The one profoundly moving incident in The First Born is the sight of the little dead child brought on by the maddened father, but we missed the double interest of The Cat and the Cherub, where the Learned Doctor seeks revenge for the death of his first born, Sun Luey, who has sought to rescue the other father's little cherub. Also the finish of The First Born, where the vengeance-craving husband and father kills Man Low Yek, hurls his body into the house and then stands smoking at the door as the policeman goes by, is not so thrilling as the finale to The Cat and the Cherub, wherein the Learned Doctor, having strangled Chim Fang with his own pigtail, props the body up and professes to be talking to it as the "cop" (or street god) marches past, and then lets the corpse fall to the ground with a heavy thud and walks calmly off as the curtain falls. This has a tremendous effect at the Lyric.

Whether our London judgment be right or wrong in appraising the respective merits of these two plays of Life as She is Lived in China-Town, the unpleasant fact remains that The First Born has taken the knock, and that it will not only be withdrawn from the Globe to-night after one week's run, but also that the management has resolved not to transfer it to the Duke of York's on Thursday as arranged, but to pack it and the company up forthwith and to start them home again next Wednesday. I am sorry that all this energy and expense has been wasted, also that W. Lestocq is very ill by reason of the heavy work and anxiety he put forth concerning this production.

One other regret we have as regards American players, and that is that our great favorite, Ada Rehan, and Augustin Daly's company of comedians are leaving England to-day by the *St. Paul*. We heartily wish them *bon voyage*, and shall rejoice when the time comes for them to revisit us.

Curiously enough, there has also been trouble this week over your American made musical mixture, A Trip to Chinatown, which has been touring here for two or three years. It appears that Alys Rees, wife of Matthew Brodie, some time ago rented a kind of fit-up (or small town) right of this piece from Gilbert Tate, a theatrical agent, who has been running a No. 1 company with it. Alys lost heavily, except in three townlets, and she claimed that some thirty odd pounds had been paid to Tate by mistake and the court awarded her that sum.

You will be as sorry to learn as I am to tell you that Geraldine, or "Dolly" Ulmar, Mrs Ivan Caryll, met with an accident while out driving this week and severely fractured one of her ankles. Poor "Dolly" is now in the hospital, and cannot yet be moved. You will be glad to hear, however, that H. J. Leslie, who recently had to go abroad through a severe attack of illness, is now convalescent and back at the Royalty, where Oh, Susannah! is still booming.

Beerbohm Tree and company returned to Her Majesty's on Monday and opened in The Silver Key, which I have already described to you, and also played for the first time in London a condensed version of David Garrick's condensation of The Taming of the Shrew called Katherine and Petruchio. In this Tree make a fine dashing Petruchio, but Mrs. Tree as Katherine has not that whirlwind of passion to which the best Katherine of our day, meaning Ada Rehan, has accustomed us to. Mrs. Tree's performance is, of course, clever—it could not help being that—but it is not "convincing," as modern society slang has it. Tree is now really rehearsing his long promised production of Julius Cæsar. Also he has really decided to play Marc Antony after all.

Some time ago, as I told you, Oscar Barrett, the big patomime producer, entered into arrangements with Tree to produce a gorgeous Christmas show at Her Majesty's. Anon, however, Tree wanted to have nominated in the bond a right of vetoing any member of Barrett's cast. Barrett, who knows something of his business, although he has only been at it for thirty years, objected, and has this week settled with Manager Brickwell to go to the Garrick at Christmas to present Cinderella twice a day. Among those engaged are two comedians you know—namely, John L. Hay and John F. Sheridan—who are to play the Ugly Sisters. The last named will on Nov. 22 bring to the Islington Grand George R. Sims and Leonard Merrick's new drama, When the Lamps Are Lighted, with which he has been touring for some few weeks.

The Duchess of Dijon, a new comic opera, by Basil Hood and Walter Slaughter, who respectively wrote and composed Gentleman Joe and The French Maid, made its Metropolitan debut at the Metropole, Camberwell, on Monday. It proved to have an ingenious story, albeit cast on lines somewhat too old-fashioned, methought. Disguised brigands, ditto noblemen, and the humors of bandit life in and around a roadside inn, have, as you know, been exploited in more comic operas than can be conveniently named right off the reel. Still, the piece is far better than many examples of its class, and when it is better acted than it was on Monday—you know what operatic singers' acting mostly is—it may have a better chance. The best acting in the piece was furnished by Fred Eastman as a bibulous millionaire, and Miss Caine, sister of the novelist, as a jealous gypsy vivandière.

And now to prepare to go and sit under The Little Minister, who makes his first public appearance in an English pulpit at the Haymarket to-night.

GAWAIN.

P.S.—Ellalaine Terriss, who is Mrs. Seymour Hicks, had another baby yesterday. I thought you would like to know. G.

THE ACTORS' FUND MEMBERSHIP.

The energetic efforts being made by the President of the Actors' Fund to increase the list of life, as well as annual members, are resulting in a very satisfactory swelling of the list, which it is hoped will continue until all the fortunates of the profession have enrolled themselves among the contributors to this truly great charity. The likelihood that the new city charter will cut off the Fund from the liberal appropriations it has received annually for some time past from the theatrical license monies, renders it imperative that the trustees make strenuous efforts in other directions to offset that loss, and it is for this reason that an urgent appeal is made to all who gain their livelihood from the amusement profession to remit at once to Adolph Bernard, Assistant Secretary, Actors' Fund, No. 12 West Twenty-eight Street, either $2 for an annual membership, or $50 for a life membership.

The following have recently responded to the appeals and become life members: James J. Armstrong, Henry Clay Barnabee, Henry E. Dixey, Agnes Ethel, Louis M. Fields, Minnie Maddern Fiske, Bronson Howard, Joseph Jefferson, Jacob Litt, Felix Morris, Fulton Russell, Jr., J. H. Ryley, Joseph M. Weber, E. S. Willard, Louis C. Behman.

THE MIRROR last week published a full list of the life members. The regular members of the Fund in good standing are as follows: A. A. Arment, W. B. Arnold, Joseph Allen, William C. Andrews, Carrie Armstrong, George W. Allen, William Allen, Phyllis Allen, Viola Allen, Frank E. Aitken, Robert Abram, Thomas H. Burns, Ethel Barrington, F. A. Brown, Blanche L. Bates, George W. Barlow, Robert E. Bell, Frank Binney, Aileen Bartelle, Frank Becker, George Becker, Emma Barlow, Harry Barrett, Joseph B. Burchard, R. J. Brown, N. S. Burnham, Joseph M. Burns, Edward Blondell, George Bosworth, George Bowers, Emma Brannick, Marie Bates, Harry C. Bryant, Edith Browning, Lew Baker, T. F. Burke, J. F. Blatie, Alfred Bouvier, Z. L. Busch, Fred W. Bert, Hope Booth, Peter Berlinghoff, Annie Blackwood, Rowland Buckstone, T. Brown, William F. Burroughs, C. W. Couldock, Augusta Chambers, Thomas H. Conly, Mrs. John T. Craven, Will C. Cowper, Pete Cornalba, W. H. Currie, Harry B. Clark, Harry Corson Clarke, Kitty Chapman, William Curtis, Palmer Collins, James F. Casey, James Campbell, Madge Carr Cook, Blanche Carling, Harry Caspar, George H. Calvin, Maida Craigen, James F. Crossen, George D. Chapman, Frank Casey, Mrs. Sydney Cowell, Marion P. Clifton, Mrs. S. K. Chester, Samuel K. Chester, Verner Clarges, Fred Clare, Mabel Craig, Mrs. W. G. J. Deane, H. C. Dyer, William Dutton, John Dillon, George W. Denham, Elotta Delmaine, Andrew Downie, Mrs. Andrew Downie, Charles Dollman, Will J. Duffy, Dorothea Davidson, George Devere, William F. Donovan, Eva Davenport, J. E. Dodson, William Davidge, Frank Dwyer, Bella De Gez, John F. Donnelly, Ralph Delmore, Gertrude Dawes, Mary Davenport, Edgar L. Davenport, George R. Edeson, Marion Elmore, F. W. Evans, May Elinore, Kate Elinore, J. Frank Ely, W. B. Edison, Maud Edison, Mrs. Louisa Eldridge, Fritz Eisner, August Eisner, Maxine Elliott, James Fox, Augusta Foster, James Fantas, Dorothy Fantas, D. J. Fitzgerald, Lottie W. Florence, Kate Fletcher, Del Fuego, David F. Fox, Mrs. Harold Forsberg, Jesse W. Foster, Carrie Franklin, Clarence Fleming, Stephen Fiske, Rachel France, Neil Grey, Howard Gould, William N. Griffith, Mary E. Gotthold, Henry Graham, Bella Gordon, M. J. Gallagher, Herman Guhl, Harry Greve, Frances Greve, Dora Goldthwaite, Herbert Gresham, Harry Goodall, Charles F. Gotthold, James T. Galloway, Frankie Gonzalez, Genevieve Greville, D. H. Harkins, Mrs. D. H. Harkins, Louise Hoefer, William Harris, I. R. Haynes, J. E. Hurst, W. E. Horton, Annie Hart, Carrie Heyward, Wiley J. Hamilton, Mrs. Wiley J. Hamilton, Minnie Hughes, T. K. Heath, Mrs. C. L. Hagen, Claude L. Hagen, Edwin W. Hoff, Catherine A. Herne, Theodore Hamilton, Harry Hoffman, Frank J. Hardimann, Nat Haines, Thomas H. Harris, Charles B. Holder, Albert W. Hoffmann, George W. Hill, Herman Hilgen, Carl Hackett, Eliza S. Hudson, Emma Harris, August Helmencke, Annie Harrison, Harry Harwood, Robert T. Haynes, Pearl Inman, Louis C. Jones, John Jack, Walter C. Jordan, John Jennings, J. P. Keefe, Charles S. Knight, Gertie Kieth, Emily Kuntze, Mrs. Nelson Kneass, Charles Karnstedt, M. H. Krueger, Jacques Krueger, Cecil Kingstone, George E. Lask, Frank Losee, Fred H. Leslie, Lorater L. Lee, E. A. Locke, Georgia Lester, Maggie Le Clair, James M. Larkins, Andrew Lewis, William Lewers, Jeannette Lillford, Ollie C. Livingstone, E. S. Livingstone, Harry Le Clair, Damon Lyon, Lillian Lewis, Max Lube, Arthur R. Lawrence, Louise Muldener, Griffith Morgan, Frank Moran, Leslie Marion, R. F. McClannin, George McManus, Kate Meek, Patrick Murray, Stella Madison, Nellie Maskell, Samuel Murdy, George H. Maxwell, Lee Mitchell, James McIntyre, Emily Melville, Rachel McAuley, F. F. Mackay, James T. McAlpin, Dolly Foster McAlpin, Felix Morris, Lillian Milburn, Mrs. Owen Marlowe, Carrie Monroe, Lucy Monroe, Harry Morton, Gussie Morton, Arthur Mercer, Lena Merville, George D. McQuarrie, Kizzie B. Masters, J. L. McDonald, Clinton W. Moffatt, George W. Middletown, Mabel McKenna, Louis A. Morgenstern, Irving Marshall, Frank Marcus, Isaac Marks, J. H. Magonigle, Andrew A. McCormick, David McFall, Helen Marr, Clara Fischer Maeder, Helena Mora, Charles McLane, David J. Morrissey, J. Duke Murray, Minnie Miller, Bruce McRae, Milton Nobles, Dolly Nobles, E. F. Nagle, Thomas F. Neff, Nick Norton, Sara Neville, Michael O'Brien, Neil O'Brien, Carl Pieper, Charles Plunkett, Mrs. Charles Plunkett, Mark Price, Mrs. Charles Peters, Eddie Pinaud, Madame Ponisi, Tony Pearl, Mrs. E. J. Phillips, John J. Pearson, F. W. Petzoldt, Anna Perkins, Willis H. Page, Lulu Parker, Lewis Parvo, Charles A. Pearsall, Ralph Pincus, Morris Peyser, Harry D. Parker, Marguerite Pierce, James T. Powers, Harry J. Powers, Augustus Pitou, Jr., John Patten, Edward Powell, Paul E. Quinn, Adelbert Rumplert, William F. Ryan, Jennie Reiffarth, Maud L. Robinson, Jessie Russell, Robert Rogers, Rosa Rand, Emily E. Russell, Benjamin T. Ringgold, Mrs. William Redmund, William Redmund, Forrest Robinson, Mrs. Forrest Robinson, Bernard Schloss, E. H. Stephens, James Shaw, Toto Siegrist, Pearl Stevens, M. F. Staunton, Andreas Stretz, Matt Smith, E. T. Stetson, Mrs. E. T. Stetson, Ada Stockholm, John J. Sheridan, William F. Spuerl, Edward Snow, William Shulze, John Schrode, William Schrode, George Schrode, Walter Schrode, George B. Scanlan, Henry Simon, Harry W. Stevens, Mrs. Harold Stinson, Alice Sablon, Lillie Sinclair, Frank L. Sylvester, William Sampson, John G. Saville, Charles E. Schenck, Millie Sackett, Marshall Stedman, Morton Selton, Charles A. Shaw, Allie L. Spooner, Bessie Scott, Cora Tanner, P. H. Thurber, Joe Tanaka, James Taylor, August Toedteberg, Jacob Tanenbaum, William W. Thomas, Frank A. Tannehill, Mrs. F. A. Tannehill, Lulu Thila, John M. Turner, Clara Turner, Lizzie May Ulmer, Edward Varrey, Robert E. Vance, Henry Victorellis, Myrtle Vinton, S. H. Verney, Jennie Weathersby, Trixie Wade, Ella F. Wright, Lawrence F. Walker, F. C. Wells, Clara Winship, George Winship, Annie White, Harry Williams, Ed B. White, Rolla White, Blanche Washburn, Rena Washburn, John C. Wilson, Joseph W. Walsh, Lottie Williams, Mrs. Thomas Whiffen, H. Price Weber, Julia Ann Wood, Walter B. Woodall, E. A. Wier, May Wentworth, Gladys Wallis, Marshall P. Wilder, Alfred W. Watkins, Annie Wood, Horace L. Wood, John Wilson, Carl Wagner, Gus Williams, Kate Denin Wilson, Julius P. Witmark, Jesse Williams, E. L. Walton, William Yearance, Frank Young.

THE DALY COMPANY RETURNS.

The American Line steamer *St. Paul*, which arrived from Southampton on Saturday, brought Augustin Daly, Ada Rehan, and many members of Daly's Stock company. Though several of them have crossed many times they say that this trip beat the record for roughness, and Mr. Daly was feeling too badly after his journey to make known his complete plans for next season. While abroad the company were in London, Birmingham, Edinburgh, Glasgow, Nottingham, Liverpool, and Manchester, at each of which places they played to big houses. Much to his surprise, Mr. Daly said, the provincials seemed absolutely independent, and did not rely on the criticisms of the London press or public in any degree.

Mr. Daly brought back two plays to be produced about the middle of the coming season. One is a comedy, entitled The Three Daughters of Monsieur Dupont. The author's name has not been made known. The other play is not named yet, but it is by Blumenthal and Kadelberg.

Jeanne D'Arc will also be put on, but the time has not yet been decided upon. Mr. Daly could not speak definitely of the New York season, but the company will open in New Haven for three nights and will be in Hartford the rest of the week, probably reaching New York early in December. During the season, as heretofore, Miss Rehan will alternate with The Geisha until a new opera is ready by the same author. Regarding the comic opera Madame Sans Gene, Mr. Daly seemed in doubt about securing it. The rights belong to Florence St. John, and there seems some trouble in arranging matters with Victorien Sardou and Sir Henry Irving. Mr. Daly made an offer for La Poupée, but afterward learned that Mr. Hammerstein could not, under the existing agreement, dispose of the opera.

It seems probable, in Mr. Daly's opinion, that during the London stay an effort was made by H. Beerbohm Tree to obtain Miss Rehan, this having been the second futile attempt of English managers to secure this actress.

Some new members have been engaged for Mr. Daly's company, but he is not yet willing to make their names public.

NEW COMEDY PRODUCED.

The first American performance of E. E. Rice's company in His Little Dodge was given at the Hyperion Theatre, New Haven, Conn., Nov. 8, before a fair-sized audience. This piece has been enjoying a very successful run at the Royalty Theatre, London, with Weedon Grossmith and Fred Terry in the cast. Its chief fault seems to be that it is too short and too light.

The story has to do with a gay, young Lothario of a husband, who, in order to allay the suspicions of an over-jealous wife, hypnotizes her each evening, and then goes forth to seek diversion. His little dodge is satisfactory, until he confides in a former suitor of his wife, tries his hypnotic power upon the wife of a Spanish wine merchant, and promptly gets into trouble.

There are but six characters, and the setting is the same for the three acts. In spots the lines are bright and witty, then the dialogue is most commonplace. Mabel Amber as Lady Little, the jealous wife, was upon the stage most of the time and played her part well. Henry Bergman as the Spanish wine merchant was capital, carrying the second and third acts, which would be decidedly stupid without him. M. A. Kennedy as Mandeville Hobb made as much as possible out of a poor part, while Harold Russell as Sir Hercules Little was acceptable. In the audience were E. E. Rice, Frank McKee, A. H. Woodhull, and Rudolph Aronson.

REFLECTIONS.

Juliette Farish, whose portrait appears above in the character of Francois in Richlieu, is a young woman of distinguished social position in St. Louis. Having elected to adopt a stage career she placed herself under the instruction of Rose Eytinge. After a period of study she did her initial work as an actress last season, being a member of a company playing through the Northwest. Last Summer she joined a company which played the Summer resorts of Northern Michigan and Wisconsin, and won universal praise for her clear-cut, excellent work in a wide range of parts, from emotional to eccentric comedy, and including a number of boys' roles, among them Francois and Ocric. In the latter roles she was very happy, as her rich, full voice and delicate, lithe figure peculiarly adapt themselves to the boy characters. Miss Farish is at present in St. Louis, preparing to go out about the holidays in support of a prominent star.

The Sackett-Porter company presented in Frankfort, Ind., last week a play called A Proxy County Politician, which is alleged to be a piracy of Blue Jeans. The company also presented A Contented Woman, and announced that Charles Hoyt was receiving large royalties from the management.

What Happened in Denver, a new comedy, will be given a special performance in this city on Thanksgiving Day. Among those in the cast will be Lulu Tabor, Henry Bagge, M. A. Kennedy, and Louise McElroy, who will also play the part of Madelena in The Rights of the Soul of the Criterion Independent Theatre.

Al. G. Field's Minstrels jump this week from Shreveport, La., to Springfield, Mo., by special train. Southern engagements were all fulfilled, except in infected cities, despite the quarantine. Records have gone almost everywhere. Eddie Fox celebrated his fiftieth birthday at Waco, and received handsome gifts. At San Antonio, Dan Quinlan received from J. E. Feeney, a prominent business man, a beautiful gold mounted cane, J. M. J. Kane has joined as agent.

Anna Keeler was married Nov. 8 to a wealthy Washington business man, and has retired from the stage.

Blaisdell and Brown's Empire Stock Comedy company writes that Charles W. Guthrie left the company in an unprofessional manner at Ravenna, O., on Nov. 11.

The Spooner Dramatic company is rehearsing a new Scotch play by J. H. Servia. Allie Spooner will introduce a sword dance and a broadsword combat with Fred C. Molyneaux.

Ed F. Jerome has purchased the entire interest in the Klondike Komedy Kompany. J. Francis O'Brien will act as business-manager.

The Kinneman-Martell Stock company, supporting Sylvia M. Bidwell, has closed at Louisville. Miss Bidwell hopes to resume soon.

Florence Butler and Dr. Walsh were married at Washington on Nov. 1. The bride is a daughter of Rose Eytinge-Butler and the late George Butler, and grandniece of the late General Butler.

The opening of the Castle Square Theatre Stock company, Boston, on Sept. 6, seems to have only been the beginning of continued success. The list of players includes J. H. Gilmour, Tony Cummings, William Humphrey, Charles Mackay, Horace Lewis, Lindsay Morrison, J. L. Seeley, William C. Masson, Lillian Lawrence, Mary Sanders, Adelaid Cushman, Lizzie Morgan, Rose Morison, John J. Geary, and N. H. Fowler. New and standard plays are being given, and arrangements have been made for the exclusive production of the work of several well-known authors.

Mr. and Mrs. Joseph Frankau have been stopping at the Kensington Hotel.

Mrs. Florence Robinson will succeed Mrs. McKee Rankin in What Happened to Jones.

A benefit to the veteran stage-manager, John L. Vincent, is contemplated.

Frank Weston, who has been mining the past year in Colorado, has bought an interest in another mine.

A Yankee Drummer, formerly owned by Bearmann and Nutt, closed in New Hampshire on Nov. 10. All dates will be canceled.

Charles W. Guthrie has joined the Bennett and Moulton company as leading man.

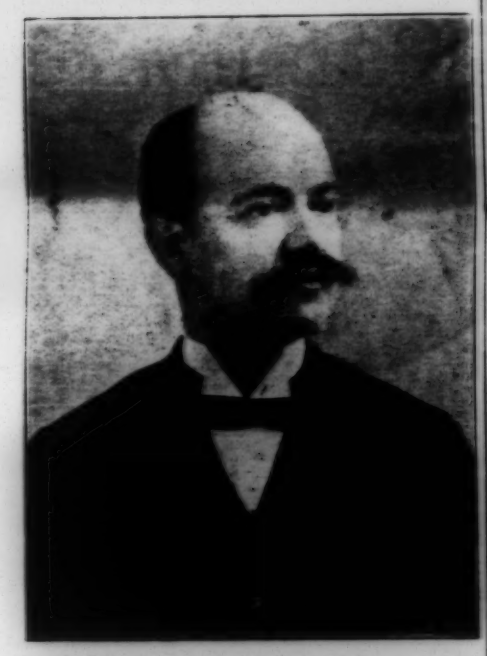
Fred Lucier, formerly of Lucier and Archmere, has again doubled up with his sister Rose, and is doing his old act in improved form. The team will be known as the Two Luciers.

Charles H. Riegel, business-manager of the Carnegie Lyceum, announces that the bookings already made assure a most prosperous season for this popular place of amusement. The season will be formally opened on Saturday evening, Nov. 20, by a dramatic and musical entertainment under the auspices of the Cuban Clothing Society, for the benefit of the sufferers of the Cuban revolution. Among attractions to follow are the Students' Dramatic Club, the Saturday Morning Conferences on Comparative Literature, conducted by Professor Charles Sprague Smith and the Amateur Comedy Club.

Johnstown (Pa.) Opera House, to Johnstown's best Theatre. Good time open. Terms reasonable.

THE VAUDEVILLE STAGE

A CHAT WITH B. F. KEITH.



B. F. Keith is an exceptionally fortunate man. He came back from Europe a few days ago, after having been away for nineteen months, and found his business in even a more flourishing condition than it was when he left. His talented and trustworthy lieutenants had attended faithfully to their duties, and gave splendid accounts of their stewardships.

It is no wonder, then, that Mr. Keith looked happy as he greeted THE MIRROR man one day last week at his hotel, and settled back in his chair to chat about his experiences abroad. The originator of the continuous vaudeville performance looked as though his long sojourn in Europe had done him a world of good. The great strain of bringing his theatres and the entertainments furnished in them to their present state of perfection had told on him considerably, but his trip has restored him thoroughly, so that he is able to once more take up the reins of management.

"I left here, as you know," said Mr. Keith, "in April, 1896. My first three months abroad were spent in London. The London merchants are very fond of Americans, as they find them very profitable customers. The English people as a class, however, do not fancy us; they regard the average American as crude. They don't admire our bluff, offhand way of speaking, and our independent, breezy manners, and they are unwilling to give us credit for our many virtues. Nevertheless, the average Englishman is always agreeable and polite. I made many firm friends in London and enjoyed myself thoroughly during my entire stay. I want to say here that the people of Europe are away ahead of us in the matter of politeness. I noticed this everywhere I went in Europe."

"Of course you visited some of the theatres," said THE MIRROR man.

"Certainly," replied Mr. Keith. "I went abroad principally for recreation, and without any intention of studying the theatrical situation in Europe; nevertheless I visited many places of amusement, and my observation of the vaudeville theatres has convinced me that my work can be done best at home. It would be an impossibility for me to conduct a music hall on the plan followed in London. Let me make myself plain on this point. The performances at some of the London music halls are exceptionally fine, and the management of the houses is first-class. The objectionable points are the smoking, drinking, wearing of hats by the men, and, worst of all, the women of the half world, who are allowed to frequent the promenades. The Empire in London is a magnificent place. The style of the house and its business-management compare most favorably with anything we have on this side, but the objectionable features I have mentioned are in evidence there, as they are in every other music hall in London with the exception of the Alhambra, in which many radical changes for the better have recently been made."

"Do you think a theatre conducted on the lines of your houses in America would pay in London?"

"I am afraid not. At least I should not care to undertake to make the experiment. The English people are set in their ways, and it would take a long time to get them to look with favor on an innovation. For instance, they would probably object to the plan of having a piano in place of the large orchestra to which they are accustomed. Then, too, it would be very hard to get artists enough to give a first-class performance with a change of bill every week, as we have it here. Most of the big halls of London run the same bill for three months without change, and that would be out of the question with our style of performance. Still, I maintain that an entertainment appealing to the best class of people, conducted without objectionable features, and kept scrupulously clean, will succeed anywhere. This has been my hobby since I have been in the theatrical business. Looking at it from a purely commercial point of view, a perfectly clean performance always pays."

"Are they not trying to reform some of the abuses in the London halls?"

"Oh, yes; the reform movement, while it is discredited by the managers, is really doing a lot of good, in spite of the opposition and even the ridicule it has encountered. Mrs. Ormiston Chant, who has been prominently identified with the movement, has accomplished a great deal in the right direction. I have never met a woman who can do more work or one who does so well whatever she undertakes to do."

"The syndicate method of doing business seems to prevail to a great extent in Europe?"

"Yes; especially in London. I do not think that there are more than two or three theatres that are not controlled by the syndicate, and these have two or more proprietors. They seem to think that it is too much of an undertaking for one individual to manage a theatre. The vaudeville syndicate system in London has been very successful, and they are constantly declaring dividends."

"Do the vaudeville theatres in Europe enjoy greater prosperity than those devoted to the legitimate drama?"

"Oh, my, yes; some of the legitimate theatres in London are not very profitable, and on the Continent, even with the subsidies, they have a hard row to hoe."

"Did you see any theatres which seemed to excel those of America in any way?"

"No; many of the theatres in London are poorly constructed, and it seems to me that the exits would not be of much use in an emergency. Of late, however, they seem to be awakening to the necessity of looking out for the safety of their audiences in case of a panic."

"What did you notice about the theatres in the different cities you visited on the Continent?"

"Well, let me see; the opera house in Vienna pleased me very much; in Naples they have a number of little theatres, but all are of a very cheap class. The Kursal, in Geneva, has good performances. There are fairly good houses, as they go, in Europe in nearly all the cities I visited, but a first-class music hall is the exception rather than the rule. In Switzerland and France gambling is carried on in many of the vaudeville houses."

"How do the prices for seats compare with those charged here?"

"In London the prices are about double what they are here, but on the Continent they are about the same as ours. My experience has been that you pay as much for anything in Europe as you do in America, and sometimes more. Then there are those annoying tips and fees that you run up against at every turn. Think of paying sixpence for a programme, after paying nine or ten shillings for a seat. It is ridiculous."

Mr. Keith chatted most interestingly of the many sights he had seen on his travels, and in concluding the account of his trip he said:

"It seems to me that there is a greater feeling of contentment all over Europe than among us Americans. The people take life easier; there is none of that hustling, bustling activity which is our national characteristic. Of course, the Europeans are away behind the age in many ways, and there are any number of business gold mines all over Europe waiting for shrewd Americans to work them. Hotels, theatres and other enterprises, if run by shrewd, enterprising Americans, would prove veritable mints, I am sure. Changes are needed in those places, and they must be made by outsiders, as the people themselves will never dream of making them."

"What are your plans for the future?" asked THE MIRROR man.

"Well, I shall go to my home in Boston, and remain there for some time perfecting plans I have been working on for some time in reference to my Boston theatre. I shall convert a portion of the old Bijou, which adjoins my theatre on Washington Street, into an aquarium, which will be as fine as I can possibly make it. This has been a pet idea with me for some time. When I was in Naples I visited the aquarium there several times. It is the best of its kind, and contains a remarkably fine collection of specimens. I also intend to establish an art gallery in connection with my theatre, on which I shall expend a great deal of care as well as money.

"There is another thing I am going to do," added Mr. Keith, "and that is to make a complete tour of America. Like most Americans who go to the other side, I knew but little of our own grand country, but I intend to make amends by seeing America as thoroughly as I have seen Europe. While I enjoyed every moment of my stay in Europe, I am very glad to be home again, and I look forward with great pleasure to meeting the many friends I left behind when I sailed for Europe a year and a half ago. I have kept thoroughly informed of affairs on this side by reading THE MIRROR regularly, and the perusal of its pages has afforded me many a pleasant hour."

Mr. Albee, who is Mr. Keith's right-hand man, interrupted the conversation at this point, and reminded Mr. Keith of an important business engagement, so the writer took his leave of the man who has done more to elevate vaudeville to the high plane on which it stands to-day than any man in America.

Success has not turned his head. He is the same kindly, genial gentleman he was when he made his humble beginning in the theatrical business in Boston a few years ago. He deserved to succeed, and it is hoped that he will be spared for many years to serve as an example to those who would have us believe that honesty, integrity and loftiness of purpose are not essential to success in the theatrical business.

THEATRES AND MUSIC HALLS.

Tony Pastor's.

Richard Harlow has been re-engaged on account of his great success as a drawing card last week and continues to appear in Kenneth Lee's sketch, Half Way, assisted by Geoffrey Stein. The other performers are Lydia Barry, contralto; Felix and Cain, comedians; Post and Clinton, sketch duo; Helf and Yost, in Everything But Money; Nellie Burt, comedienne; Frank Cushman, dialect comedian; John and Nellie McCarthy, in a new sketch called Half An Hour on Wall Street; the O'Dells, acrobatic comedy duo; William Conrad and his educated donkey; the Three Gracos, sketch artists; Kenno and Welch, acrobatic comedy duo; Clayton and Allen, musical comedians; Liening and Bell, illustrated songs; Belle Hathaway's dogs and monkeys, and Tony Pastor in new parodies.

Koster and Bial's.

Manager Aarons has introduced the idea of a time table, so that patrons can tell exactly at what time to expect to see a certain act. The programme for this week is run off as follows: Dick, Dick and Dickie, on the horizontal bars; Musical Dale, the expert harmonist; the Faust Ballet; Marie Lloyd, comedienne; Pablo Diaz, contortionist, who makes his first appearance this season; Alice Atherton, comedienne; Mlle. Rombello, sand modeler; Anna Held, the chic little French artist, in new songs, and the De Kock troupe of acrobats.

Pleasure Palace.

A well-selected house bill is headed by Clara Morris, who makes her first appearance at the Palace in Blind Justice, supported by F. C. Harriott. Florrie West sings her songs, and the Brothers Griffiths come direct from their successful engagement at Koster and Bial's, with their Blondin donkey act. The others are Gus Williams, the German comedian; Canfield and Carleton, comedy duo; Les Freres Carpos, acrobats; the Lamont Family, equilibrists; the Quigley Brothers, in their toll-gate sketch; T. J. Farron, late of Baker and Farron, singing comedian; Crowley and Foley, lightning dancers, and Kathleen Warren, serio-comic.

Keith's Union Square.

Madame Marie Tavary is in her second week and heads a bill including Pilson and Erroll in their new sketch, A Tip On the Derby, especially written for them by George M. Cohan; Herbert Cawthorne and Susie Forrester, in a farcical sketch; Howe, Wall and Walters, who are in their second week, and present a new specialty; Fillis' dogs, which are also holdovers; Sig. Nuttini, the blind pianist; Paulinetti and Piquo, comedy gymnasts; Conroy and McDonald, Irish comedians; Jerome and Alexis, contortionists; Charles T. Grilley, monologuist; Riley and Hughes, plantation dancers; Annie Whitney, vocalist; Professor Vrancken's trained horse; the Loretta, shadowgraphists, and Hayes and Bandy, sketch artists. The biograph is retained.

Proctor's.

Joseph Wheelock makes his first appearance in New York as a vaudeville star in a one-act play written by Robert Hilliard, called For the Defendant. Cushman and Holcombe present for the first time here a new act, called A Business Transaction, in which a special scene showing Chilkoot Pass is used. Billy Emerson, the famous minstrel, makes his reappearance after a long rest. The remainder of the bill includes Lina Pantzer, wire walker; the Northern troupe of dancers; the living pictures, with two new subjects; Jessie Conthoni, monologuist and reader; the Metropolitan Three, in a new act; Master Dannie McCarthy, the boy tenor; Ford and Dot West, comedy duo; Bentley and Cameron, musical comedians; Ray Vaughn, soubrette; Ward and Brown, Dutch comedians, and Emerson and Scharf, banjoists.

Weber and Fields' Music Hall.

The Glad Hand is in its last weeks, but Ross and Fenton, Peter F. Dailey, John T. Kelly, Sam Bernard, and Weber and Fields are still doing their best to win laughs. Vesta Tilley is also nearing the end of her run. The olio this week also includes Stimson and Merton, comedy duo, and Gertrude Mansfield, comedienne.

Harlem Opera House.

Lillian Burkhart, assisted by Caryl Wilbur, John W. Ransone, Kittie Mitchell, and Ben Harney, make a strong array of headliners. Others on the bill are Sadie Fox, Ramza and Arno, Weston and Beasley, and the Sisters Ouri.

The Burlesque Houses.

MINER'S BOWERY.—Sam Bernard's Broadway Burlesquers have moved downtown for a week.

THE LONDON.—The Fay Foster Burlesque company constitutes the attraction for the present week.

MINER'S EIGHTH AVENUE.—Bryant and Watson's American Burlesquers appeared last evening for the first time on the West Side.

THE OLYMPIC.—Irwin Brothers' Burlesquers are entertaining the Harlem contingent.

LAST WEEK'S BILLS.

PLEASURE PALACE.—Harry W. Williams' own company, with a few extra attractions put in by Mr. Proctor, made up a fairly good bill. John T. Sullivan in Captain Huntington was the star of the list. Eleanor Barry more than shared the honors with Mr. Sullivan. Her performance of the dual role of Bella Campbell and Bella Huntington was bright, brisk and breezy, and the success of the little play was due almost altogether to her efforts. Mr. Sullivan was fairly good as the stuttering captain, and Aggie Vars played the small part of a maid in a way which made it stand out very nicely. Wood and Sheppard won lots of laughs with their quaint musical comedy sketch. Their gags stand by them as the years roll by like tried and true friends. Fisher and Carroll made a pronounced hit in their Irish act, which is the equal of any act of its kind now before the public. The little man has a peculiar squeal when he gets provoked, on which he ought to take out a copyright. Dixon, Bowers and Dixon looked and acted like real Rubes. Their comedy and acrobatic work won for them plenty of applause. Lina Pantzer was not in her usual form during the week on account of illness, but she managed to appear at almost every performance. The Northern Troupe varied their dancing programme a little by putting in one or two new specialties. One of the girls sat on a chair and danced a jig very well by kicking her feet against a board on the floor. Their other dances went as well as usual. Smith and Fuller brought sweet melodies from queer looking instruments, and their selections were redemanded. Adelina Rosttino sang some high-class songs very well indeed. Lynch and Jewel presented an amusing sketch. The Hofman Quartette warbled melodies of the Tyrol. An afterpiece was given, called The Irish Tenement, in which Fisher and Carroll were seen to advantage. They were assisted by Bob Fields, Mrs. Salina, Ed Boyers, Miss Smith, and T. Dickson.

TONY PASTOR'S.—Richard Harlow made his first appearance at this house and presented for the first time in New York a new sketch written for him by Kenneth Lee, called Half Way. The plot of the little piece deals with an old German professor who has been promised the hand of a young woman in return for his kindness in loaning her father $20,000. The brother of the young woman determines to impersonate her and so disgust the old German that he will decline to have anything to do with her. He accomplishes his object by pretending to be crazy, and as the old German takes his departure the young man removes his wig, lights a big black cigar, and calls for a brandy and soda. Mr. Harlow looked the part of the young woman to perfection, and between his lines managed to make the audience understand that he was a rough and ready sort of chap, in spite of the mincing manners he put on. It was a bright idea on Mr. Lee's part to write the sketch in this way. It is the first time that Mr. Harlow has had a chance to show an audience that he is simply masquerading when he puts on feminine attire. It is decidedly refreshing to see him light the strong cigar at the end of the act. Geoffrey Stein played the old German professor very well indeed, but he has no license to sing. Lydia Barry looked charming in her low-necked dress, and sang her songs well. She was particularly successful with "Don't Let Her Lose Her Way," by Max S. Witt, and "The Organ Grinder's Serenade," by Charles K. Harris. Canfield and Carleton made a big laughing hit with their sketch and had to bow several times at its finish. The Nosses were seen in a new musical comedietta, called The Mysterious Lord D——, written by Kenneth Lee, who seems to be furnishing about half of the sketches now in use in vaudeville. The sketch consists merely of a few words of dialogue run in between some excellent musical selections by the five Nosses, who know how to play instruments extremely well. Their rendition of Sousa's latest march on the saxophones was especially good and won them a hearty encore. Polk and Kollins, who are expert banjoists, aroused the enthusiasm of the audience at every performance. Their quaint and funny imitation of a Jew singing "Marching Through Georgia" brought down the house, and their rendition of a selection from grand opera was heartily applauded. The Lavelles gave an imitation of the De Forrests in their dancing act, winding up with "the tough limber girl," which they did very well. The Brownings were in a good place in the bill and made a hit with their "flip" sketch. Mr. Browning won a good deal of applause for his singing of threadbare "Mr. Johnson." Lewis and Elliott won several laughs with their comedy sketch. Horace Goldin did some neat work in the line of comedy magic. Silver and Sparks, the Westa, Val Vino, and the Pantzer Trio were also in the bill.

KEITH'S UNION SQUARE.—Music, both vocal and instrumental, was the chief item on the bill. The honors were divided between Madame Tavary, the grand opera soprano, and Herr Van Biene, the 'cellist, both of whom were seen for the first time at this house. Fillis' dogs made their American debut with considerable success. One of them plays the piano very much better than some human beings do. Howe, Wall and Walters, a trio of clever musical comedians, made their first appearance at this house and scored a big hit with their act, which is novel and original. The stage is set like a post office, and the instruments are hidden in the furniture and office equipments. George W. Day, the comedian, appeared in white face and made a pronounced hit with a bright collection of songs and stories. His new song, "Our Language As It's Spoken," is a very happy hit. It satirizes the gibberish of railroad porters, officers of the National Guard, and the mother as she shows off her infant. The parody on "Only Me" and Mr. Day's stories were splendidly received. Lew Bloom and Jane Cooper presented their smart little sketch, in which both show to good advantage. Jones, Grant and Jones, who held over from the previous week, continued to make good. Knoll and McNeill played very sweet music, their cornet duets being especially good. Sophie Burnham's songs were well chosen. She sang them well and made a very pretty appearance. Rice and Elmer, Lawson and Ward, Conwell and Swan, Wills and Barron, the Fitzgibbon Trio, and Eugene B. Sanger were also in the bill. The biograph was continued.

KOSTER AND BIAL'S.—Anna Held made her first appearance here last week and scored a decided success with her pretty face, her trim figure, her Paris dresses, her fetching ways and her songs. She opened with a couple of very "cute" little French ditties, and then sang a coon song called "Ambelina Snow," which pleased the house immensely. Of course she sang "Come Play With Me," with her usual success. She is as charming as ever, and has invented a lot of new and very cute tricks which are very pleasing. Alice Atherton made her American vaudeville debut. She is quite stout and decidedly blonde. Her best songs were a barmaid song, with a lot of patter between the verses, and a laughing song, which made a decided hit. It has a catchy air, and Miss Atherton rendered it in a very artistic manner. She described the laughs of different people, and then illustrated them in the chorus. She did it so well that she had to respond to several encores. Musical Dale made his reappearance after an absence of three years in Europe and scored a decided success with his act. His bells are all sweet sounding, and he plays them very well indeed. He also played excellently on the concertina. A very praiseworthy feature of Mr. Dale's performance is the absence of talk of any kind. He lets his instruments tell their own story. It would be a good thing if all musicians followed Mr. Dale's example. Marie Lloyd continued to make a hit in her bright budget of songs. She is full of life and vim, and makes a hit strictly on her merits. The Brothers Griffiths finished their very successful engagement. Mlle. Rombello, the De Kock Troupe, and Dick, Dick and Dickie continued to present their acts. The Faust Ballet was given with the same care and attention as before. The absence of Cleo de Mérode has made no difference whatever in the fine production; in fact, it is all the better for her absence. The box-office has not suffered, either, and Manager Aarons wears a satisfied smile.

HARLEM MUSIC HALL.—Bessie Bonehill was immensely popular. She sang six songs, including a new one, "Sweet May MacAllister," which is of average merit. The Broadway Burlesquers furnished the rest of the bill. McAvoy and May scored strongly in their sketch. Gilbert and Goldie's Irish Comedy act, Emma Carus' songs, the dances by the Dunbar Sisters, and the two Great Judges all pleased the house. The two burlesques given, Summer Nights and A Paris Girl at Saratoga, were tiresome. In the last named Dick Bernard appeared, imitating his brother Sam with considerable exactness.

PROCTOR'S.—Felix Morris presented for the first time in vaudeville Mrs. Fiske's dainty and touching little play, The Rose. The discriminating audiences at Proctor's appreciated the fine points of the piece, and applauded Mr. Morris for his splendid acting in the part of the Count De Rohan. Marie Dantes played the Countess charmingly, and Claude Brooke, B. S. Cutler, and Florence Wood rendered excellent support. The stage setting left nothing to be desired. Charles A. Stevenson made his vaudeville debut in a sketch called Prisoners of War. The name of the author was not given. The playlet is a comedy with a war background. The characters are a Captain, a General, a Sergeant, the Captain's wife and her baby. The Captain's wife steals through the lines in order to see her husband. She has her baby with her and is made a prisoner. Her child is taken from her, while she is locked in a room. The separation is done with comedy effect, and the baby furnishes opportunity for a little fun. In the end husband and wife are reunited. The sketch is mildly amusing. Mr. Stevenson played the part of the young Captain very well. George Mitchell, Belle Garrison, and G. K. Mortimer played their parts satisfactorily. William Henry Rice made his vaudeville debut and went through his snorting specialty with considerable success. Little Anna Laughlin, who is a very "cute" child, made a little speech before she began her act, saying that owing to the law of the State she could not sing or dance, and that consequently she would have to recite the words of her song. There are lots of soubrettes who are away beyond the reach of the Gerry Society who cannot sing any better than Anna when she recites, yet they never think of apologizing for it. Her impersonation of Mrs. Leslie Carter in The Heart of Maryland was well received, but she would make a bigger hit with something humorous, as she has decided talent as a comedienne. Halliday and Ward kept the audience laughing with their quick gags and can be credited with a hit. Al. Stern gave some imitations of well-known actors, which were much better than such things usually are. His last selection, which was supposed to be an imitation of Richard Mansfield as Shylock, would have shocked that gentleman. Mr. Stern had not taken much care to learn Shakespeare's

VAUDEVILLE. VAUDEVILLE. VAUDEVILLE. VAUDEVILLE.

ANNIE WARD TIFFANY

IN VAUDEVILLE, IN HER LAUGHING COMEDY SKETCH

LADY BLARNEY

PRESS COMMENTS.

"Her debut in Vaudeville may be considered a hit."—*N. Y. World.*
"She was well received, and scored a decided success."—*N. Y. Journal.*
"In her work there is the true flavor of the artistic sensibility to distinguish it from the boisterous idea of the comedy Irishwoman so familiar to the stage."—*N. Y. News.*
"A hit, beyond a doubt."—*N. Y. Herald.*
"Miss Tiffany is possessed of unction, and her drawing of the warm-hearted Irishwoman is appealing and free from over-action and burlesque."—*N. Y. Telegraph.*

WEBER and FIELDS, New York, November 14th.

lines as he wrote them, and the breaks he made grated harshly on the ears of those familiar with the lines. Maud Beall Price presented her monologue, which is of the refined order and rather pleasing. Charles F. Walton, the elongated comedian, and Major James D. Doyle were seen for the first time together in the act in which Walton and Mayon used to appear. They won a good many laughs. The living pictures were continued, with some new subjects. Acts more or less pleasing were presented by Gaylor and Graff, Whalen and De Vera, the Robbins, Gruet, Beers and Gruet, Elsie Martines, and the Luken Brothers.

WEBER AND FIELDS' MUSIC HALL.—Vesta Tilley's great success continued unabated, and she received an ovation at every performance. Her bright, catchy songs and her inimitable rendition of them brought her applause and encores enough to warm the cockles of her heart. She stands head and shoulders above every vaudeville artist that ever came over the ocean, and the public never hesitate to assure her of the high regard in which they hold her. Her engagement has been extended, and she will continue to sing here until she goes on tour at the head of her own company. Reno and Richards, the comedy acrobats, made a hit in their act, which is very funny, and the Beaumont Sisters contributed their neat song and dance specialty. The Glad Hand continued its run, and the jolly comedians and pretty girls did everything possible to help the audiences enjoy themselves. The pinochle game is nearly as funny as the poker game in Mr. New York, Esq., last season, and that is saying a great deal.

NOT THEIR JOHN.

"Say, young feller, is John Sullivan playin' here dis week?" said a tough-looking specimen of the East Side "mug," as he halted in front of the box-office of the Pleasure Palace one evening last week.

"Yes, sir," said the gentlemanly box-office man.

"Well, den, chuck uz out two good pasteboards for de top loft," said the hard-faced citizen, "an' don't be all night about it, see?"

He received two tickets in exchange for his three dimes and four nickels, and he and his friend, who was even less tender looking than himself, passed into the theatre and in a few moments were seated comfortaby, enjoying the performance.

They had forgotten to secure programmes and were obliged to ask a young Hebrew next to them for information regarding the acts. When the sketch Captain Huntington came on, the steely-faced youth turned to his Yiddish neighbor and said:

"Who's dat guy on de stage?"

"Dot is Meester Sullifan," said the young Semite.

"Aw, wot are yer givin' us?" said the "gent" with the flinty countenance. "Do I look as if I come from Red Bank? Don't yer tink I know John L. when I see him? If dat's John L. Sullivan, I'm a lobster à la Williamsburg, see?"

The youth with the prominent proboscis proceeded to explain that the man on the stage was John T., and not John L., and the young man with the durable face was so disgusted that he was going to go downstairs to get his money back. He became interested in the play, however, and decided to remain. When it was over he turned to his friend and said: "Well, dat Sullivan ain't such a slob, but he ain't got no right to be tradin' on John L.'s reputation, drawin' people into a show shop to see a sketch, wen dey expect to see some good singgin'."

THE WORST BORN.

The new burlesque, which is now in active rehearsal at Weber and Fields' Broadway Music Hall, is to be called The Worst Born. It is a travesty on the Chinese drama, over which so much fuss has been made of late. Peter F. Dailey, John T. Kelly, Sam Bernard, and Weber and Fields will have a chance to manufacture laughter, and their efforts will no doubt be very successful, judging from their work in the past.

Ross and Fenton and the other members of the company will have good parts.

The new burlesque is by Edgar Smith and Louis De Lange, with music by John Stromberg. It will be staged by Julian Mitchell. In speaking of the production yesterday Mr. Weber said: "It will be the most elaborate thing we have ever done and will be put on at an expense of $10,000. The chorus will be enlarged, and everything possible will be done to make it a big success. By the way, our road companies are doing splendidly and we are perfectly satisfied with our season so far."

LEW DOCKSTADER ASSIGNS.

Lew Dockstader made an assignment last week to William B. Gray without preference. His attorney announced that the veteran burnt cork artist was "broke," and had decided upon an assignment as the best way out of his difficulties. Creditors of the Dockstader Minstrel company, which strove long since to conduct a permanent minstrel house in this city, have continually annoyed Mr. Dockstader. The liabilities, it is said, are not large.

MR. DE WAGSTAFFE EXPLAINS.

W. de Wagstaffe, whose play, the Black Butterfly, was recently produced at Proctor's by E. J. Ratcliffe and Ethel Chase Sprague, has written to THE MIRROR explaining that the play as given was not as he wrote it. The author says that he does not wish to be held responsible for Mr. Ratcliffe's perversion of the play, which, he adds, is soon to be presented as originally written.

Al. Fields and the Stewart Sisters closed with Fred Rider's Night Owls co. at Detroit, Mich., on Nov. 13, and will hereafter play dates. They open at the Imperial Music Hall, Chicago, on Nov. 21. Fields has prepared a new specialty with which he hopes to make a hit.

MARIE DANTES' UNUSUAL PLUCK.

Just before the curtain went up on Felix Morris in The Rose at Proctor's on Monday afternoon of last week, Mr. Morris' leading lady Marie Dantes, in hurrying to her entrance, tripped and fell headlong. Mrs. Morris assisted her to rise and saw with dismay that one of Miss Dantes' wrists was broken. Heroically gritty, Miss Dantes took her cue, went upon the stage, and spoke every line of her difficult role in The Rose, omitting not even a bit of business, her poor wrist and hand hanging helpless at her side. Two hours of extreme agony elapsed before medical aid came, the physician finding a most serious fracture, the splintered bone having nearly severed a large artery. Miss Dantes played the same evening and throughout the week, uncomplainingly and cheerfully—a most remarkable example of womanly fortitude and pluck.

DECISION IN MUSIC HALL CASE.

Magistrate Mott handed down his decision in the case against Oscar Hammerstein on Friday last. He holds that according to a strict reading of the law Mr. Hammerstein has been guilty of a violation of it by giving a performance of The Cat and the Cherub in his music hall in which liquor was sold. Mr. Hammerstein does not worry much over the decision, as his house is now closed. The other managers are interested, however, as their cases are still in the balance. A similar case against E. D. Price, as manager of the Pleasure Palace, was dismissed by the Judge before whom it was brought. The Court of Appeals will probably have to decide the case finally.

MR. PRICE'S DISCOVERY.

E. D. Price, business-manager of the Pleasure Palace, is constantly on the lookout for novelties. He has secured an act which will be seen before long at the Palace, of which he expects great things. It is presented by the Arkansaw Trio, two men and a woman. Judging from their photographs their make-ups are something wild and woolly, and their appearance alone ought to be good for a laugh. Their act is a mixture of comedy and music.

JEANNE FRANKO IN VAUDEVILLE.

The excellence of the musical attractions about to enter vaudeville is remarkable. Following closely on the memorable combination of Tavary and Van Biene in one bill is the announcement that Robert Grau has arranged with Jeanne Franko, the famous violiniste, to go into vaudeville. Her debut will occur at Keith's on Jan. 3.

COUNSEL FOR THE DEFENCE.

Mr. and Mrs. William Robyns have purchased the exclusive rights for vaudeville to the sketch Counsel for the Defence from J. H. Stoddart, who owns the play, The Long Strike, from which the sketch is taken. The arrangement was made through Mr. Stoddart's son, who is a lawyer. Young Mr. Stoddart intends to see that Mr. Robyns' rights are fully protected.

VAN BIENE IN A SKETCH.

Auguste Van Biene, the actor-musician, will present a sketch called An Old Love Song at the Pleasure Palace on Nov. 22. He will be assisted by Lena Burleigh, who played with him The Broken Melody. This will be his first appearance in a play in vaudeville. Of course, he will introduce some 'cello solos.

ABOUT ANNA HELD.

F. Ziegfeld, Jr., manager of Anna Held, said yesterday: "No agent is authorized to offer the services of Anna Held. She will not appear in vaudeville houses, having refused $2,000 weekly for six weeks in the leading continuous houses."

BIG STARS FOR THE PALACE.

E. D. Price has been very busy of late engaging performers with big reputations for the Pleasure Palace. Among them are E. J. Henley, who will recite Poe's "Raven," with all sorts of effects, and Robert Downing, who will present the arena scene from The Gladiator.

VAUDEVILLE JOTTINGS.

Manning and Prevost will shortly make their New York debut at the Palace. They are said to be clever comedians.

The Whirlwind De Forrests have sent over very neat little souvenirs of their one hundredth performance at the Palace, London, which occurred on Oct. 18.

Montgomery and Stone are preparing an entirely new act for next season, in which they will use an elaborate stage setting and a new wardrobe. They expect to go to Europe in May, 1898.

Goggin and Davis continue to meet with success, presenting their acrobatic act with Kelly and Mason in Who Is Who.

The Lyceum Comedy Four expect to make their New York debut at an early date presenting John Kendrick Bangs' one-act play, A Proposal Under Difficulties, which they have done in other cities with great success.

The name of the sketch in which Odell Williams will make his vaudeville debut is The Judge, and not The Judge's Wooing, as was stated in last week's MIRROR. Mr. Williams has secured a number of dates on account of the hit the sketch made at Keith's, where it was given a trial performance on Election night.

George W. Day is coming rapidly to the front as an entertainer. He has long been favorably known at the best clubs in the city, and is fast gaining in popularity with the patrons of vaudeville.

Barr and Evans closed last week with May Howard's company. They are appearing this week at the New Grand, Boston, and later on will visit New York, New Haven, Bridgeport, and other cities.

Frank Whitman, the comedy trick violinist, is playing a return engagement at Keith's Boston house this week. He will shortly introduce his new act, which was written for him by Barr and Evans.

Caroline Hull has added Charles Horwitz's song, "You'll Never Find Another Love Like Mine," to her repertoire, and is said to have made quite a success with it.

Sam Bernard is appearing on the Bowery with the Broadway Burlesquers this week. He continues, however, to play his part in The Glad Hand at Weber and Fields' Music Hall.

Annie Whitney has made a big hit singing Charles Baswitz's new song, "The Vagrant's Story."

Rally Round the Flag, a little war play which made a hit here at Keith's, is being presented this week at the new Gilmore, Springfield, Mass. Charles Edwards is now playing the veteran, and is said to have made a pronounced hit in the part.

George Goodale, dramatic critic of the *Detroit Free Press*, wrote a very flattering notice of Mrs. George S. Knight's performance in The Circus Rider, when she appeared in Detroit last week.

The tour of Robert Fitzsimmons and his vaudeville co. has been very successful so far. The roster includes: Nelson, Gluserretti and Demonio, Theo, Ryan and Richfield, the American Macks, Charles B. Lawlor, Crane Brothers, Lizzie Mulvey and Pearl Inman, Whitman and Davis, William Lippincott, the two La Verne Sisters, Ernest Roeber and Carl Beck, the wrestlers. A new specialty of statue posing will shortly be introduced, which will show Fitzsimmons in a new role.

Cleo de Merode sailed for Europe on Tuesday last. Paola Del Monte went on Wednesday.

George H. Adams and his company, under the management of R. L. Rand, opened their season on Oct. 23 at Pottsville, Pa. The Adams Family and James R. Adams and Becky Taylor introduce pleasing specialties, and O'Connell and Mack and Mons. Tessier are also seen in attractive acts. The performance concludes with James R. Adams' fairy pantomime, Protecti, for which special scenery and mechanical effects are carried. The tour has been very successful so far.

George W. Day and Billy Payne were among the entertainers at the Lotos Club on Saturday evening last. Both performers made emphatic hits, although they had Ysaye, the violinist, Anton Seidl, Evan Williams, David Bispham, Pugno, and Leo Stern, and the Dannreuther Quartette on the same bill. Payne says he could not touch Ysaye on "Parsifal," but could beat him easily playing an Irish reel.

The Metropolitan Three report that their new act has made a big hit. They presented it at both the Proctor houses on Sunday, Nov. 7.

The Jose Quintette, which includes R. J. Jose, W. H. Maxwell, Fred Rycroft, Ed Gorman, and W. H. Brown, have just finished three weeks over the Keith Circuit, where they made a big hit. They will shortly open on the Hopkins' Circuit for a ten weeks' season. They also contemplate a California trip of six or eight weeks.

The Quigley Brothers, who made a hit in Providence last week, are among the features at the Pleasure Palace this week.

John T. Sullivan, who was at the Pleasure Palace

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Mary's Off for the Klondike,
The Dude and Prima Donna,
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last week, was entertained at dinner by a party of his Japanese friends on Friday last.

Reid and Halvers are with A Railroad Ticket, which is headed by Laura Biggar and Burt Haverley.

Lizzie Derious Daly, who retired from the stage at the time of her marriage two years ago, will make her New York reappearance at the Harlem Music Hall on Nov. 22.

J. Herbert Norton has joined Ed F. Jerome's Paris Beauties. He sings duets with Weenie La Monte. Harry Weston has also been engaged for this co.

The People's Theatre, Trenton, N. J., closed as a legitimate house on Nov. 6 and is now devoted to vaudeville.

The complaint made against Abe Leavitt on account of his Rentz-Santley Burlesque co.'s recent performance at Miner's Eighth Avenue Theatre, was dismissed last Friday by a magistrate.

Several coryphees now appearing at Koster and Bial's were under contract to dance with the Damrosch-Ellis Opera co., but as Manager Aarons thinks he can use them all Winter, Damrosch and Ellis consented to release them, much to their delight.

John B. Doris will open his Winter circus in the old Arena Athletic Club Building on Forty-second Street on Nov. 22. R. H. Dockrill will be ring-master and the Meers Sisters, Lottie Aymar, William Ware, Jack Cozzens, Michael Rooney, Frank Gardner, the Judd Family, Gee Gee, and Auguste will perform.

The Allen Family of dancers, who were engaged to go to London with the Barnum and Bailey Circus, had their contract canceled at the last moment, as vaudeville and circus cannot be given together in London. The Allens may sue the circus people.

The Barnum and Bailey Circus sailed for London on the *Massachusetts* on Friday last. The cages containing the animals were hoisted aboard during the day, and the steamer set sail at 7.30 P.M. The passengers, including managers, trainers, keepers, and performers, numbered 187.

Clifford and Huth will retire from Courted Into Court on Saturday night, and will return to vaudeville. They open at the Pleasure Palace Nov. 22.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Hopkins' Theatre: Packed houses are the rule at this house every performance. Manager Hopkins has arranged the usual good bill, which is headed by the charming comedienne, Patrice, in A New Year's Dream, which has made a decided hit for the past three weeks at the Haymarket, Olympic, and Chicago Opera House; Johnnie Carroll, Eckert and Berg, Lorraine and Howell, John West, Mazuz and Mazette, Banks Winter, Edgar Guyer, and Hopkins' Ladies' Orchestra are the others on the bill.

Chicago Opera House: The star of the lengthy programme is John Kernell, who has a number of new songs and stories; Harry Stanley and Adele Jackson, in their bright musical comedy, which deserves praise. Mary Norman, the comedienne, whose artistic character delineations have placed her at the top round of the vaudeville ladder; Neaville and Barlow, Bryant and Saville, Alburtus and Bartam, Basco and Roberts, the California Trio, the Mayo Brothers, Louise La May, and a few others, are in the bill.

Olympic Theatre: The leading features in Manager George Castle's long list are George Thatcher and Ed Marble and the Damm Brothers. The others are Lillie Western, Fox and Allen, Lizzie and Vinie Daly, Sam and Kitty Morton, Val Vousden, Barton and Ashley, and Ching Chung, a Chinese gymnast.

Haymarket Theatre: Manager Jay Rial has Charles Ellis and Clara Moore for his principal offering. Richard Pitrot, Whitney Brothers, El Zobedie, the Folly Trio, Ed Gallagher, and Rossley and Lee, are the other star attractions. Budworth and Brimmer, Adrianne Ancion and Downey, Ella Morris, Kelley and St Clair, and Presto also take part in the programme.

Imperial Music Hall: This house, which has been dark since the days of John Cort, opened its doors 14. It has received a general renovation, and now presents a beautiful appearance, richly decorated in white and gold. Manager Epenstein presented for the opening bill Nina Diva, Minent, Armand and Carmen, Scott and Wilson, Harry Le Page, Lottie Kendell, Le Petite Madeline, Louis Rose, and Nellie Cunningham.

Clifford Gaiety: Mlle. Ani's Monarchs, under the direction of Harry Hill, are furnishing the entertainment. Mlle. Ani is at the head, and is creating much talk with her wonderful trapeze work. Almon Zremyi, Florence Townsend, Morrissey and Rich, Mirandi and Bell, Barney and Russell, Constance and West, the Deltorellis, William J. Kelly, Grace Celeste, Williams and Adams, Dollina Cole, and Dell Cuter also contribute. The burlesque is Paris Upside Down.

Clifford's Savoy: Cyrene and a co. of burlesquers is the attraction. A new extravaganza, The Viceroy's Favorite, is the feature.

Sam Jack's Opera House: The Night Owls, an old and popular burlesque co., makes its annual visit. May Clark Van Osten, Lew Carroll, Bobby Ralston, the Carmen Sisters and others are with the co.

Drexel Theatre: This south side house offers John C. Murphy, Monroe H. Rosenfeld, Marie D'Arcy, Andy Adams, the Darrels, Florence Thropp, Clarisse Sisters, Dunn and Connors, Joe Cousins, Lulu Darrell, and Kitty Smith.

Leonidas' Winter Circus: Vaudeville and circus features make up the bill.

Ziska, a magician who was in the bill at the Haymarket last week, made a big impression with the West Siders. He does a number of original tricks with remarkable quickness, infusing bits of comedy that delight the house. This young man's future looks bright.

A Regular Scorcher, a farce-comedy, which will go on the road next season, will be under the direction of George Manderback, who is well known to the profession. Many clever people are now being engaged.

J. A. Frazer, the press representative of the Lyceum, who is also a playwright, is the first one to bring suit under the new Cummings law. He claims that a piece entitled Railroad Jack, which has been on the road since the opening of the season, under the direction of W. G. Collinge, infringes on his Noble Outcast. About three weeks ago, when the Railroad Jack co. played Pullman, Ill., he had Manager Collinge and two of the performers arrested. They were placed under $500 bonds, and the judge released them all on Mr. Collinge's signature. The case came up on the 13, but was continued till the 16, as Mr. Frazer was unable to present his principal witness, General Black, who, he claims, is very familiar with the piece. The case is before United States Commissioner Humphrey.

John Stream, the popular treasurer of Clifford's Gaiety, is also looking after the financial end at the Savoy. He is a very busy man when counting up time comes, as the jumps are rather long.

Best wishes to William Hepner for his success.

HARRY EARL.

BOSTON, MASS.—B. F. Keith returned here 13. In the evening Mr. Keith and Mr. Albee went to the theatre, which had the largest house of the season. Mr. Keith passed in through the magnificent new entrance, which has been built since his departure, and which far exceeded his sanguine expectations. Then he passed on into the theatre, inspecting the boiler and pump room and the machine shop, all of which have been opened since he sailed for Europe nineteen months ago. In the older part of the theatre he declared that everything was looking just as fresh as it did when he went away. All the officials and employes were on hand to meet Mr. Keith and to congratulate him upon his fine health. In the red room were many floral pieces, sent by Mr. Keith's personal friends, who knew that he was to return, and a mammoth design with the words "Welcome Home" rested beside the life-size portrait of the manager. The first public recognition of Mr. Keith's return will be an informal reception by the officers and members of the Boston Press Club, at their house, on Wednesday.

Mr. Keith will see a first-class bill at his house this week, for it includes Robert Hilliard in The Littlest Girl, and Auguste Van Biene, who, I predict, will make at Keith's the enormous success which his talents deserve. The biograph continues with new views and others to appear are Watson and Hutchings, Quinto Zani, James Harrigan, Bogert and O'Brien, the Five Whirlwinds, C. W. Littlefield, Juco Salino, Gordon and Scanlon, Tom Hefron, Melrose Brothers, Taggert and Mack, Moreland and Thompson, Professor T. J. Mapes, Genevieve Mollett, O'Rourke and Burnette, Judge and Walton, and Frank Whitman. Gautier and his trained horse, which has been announced as one of the biggest features of the season, will come next week.

Vanity Fair is at the Howard Athenæum this week, and in its olio appears Hanley and Jarvis, Weston Sisters, Mitchell and Jess, Newell and Shevett, Sisters Mahr, Lena La Couvier. In the house olio are Billy Carter, Frank E. McNish, Charles A. Pusey, Lettie Le Vyne, Matthews and Harris, Mlle. Vaissa, Rosie Albro, Clifford Sisters, Fenton Brothers, Alf Byron, Katherine Bennett, George W. Barlow.

Inaddition to the performance of The Two Wanderers at the Grand this week there is an olio which includes John Quigley, McLean and Hall, Emma Cotrely, Barr and Evans, Dick Sands, Chalk Saunders, John Phillips, and Frank Walsh.

At the Zoo to-day Cora Beckwith began an attempt to float on the water thirty consecutive days, twelve hours each day. The cake walk continues, and in the lecture hall appear Helen St. Clair and Mr. and Mrs. Sam Lucas. This is the last week of the bridal couple who were married in the lion's den. The officiating clergyman, by the way, has been separated forever from the Boston University School of Theology, as the faculty refuses to reconsider its action.

Myrtle Peck, with her trained horse, is at Austin and Stone's this week. Rozzani's living pictures are there, and the vaudeville performers include the Marzello Brothers, Young Americus, Monsulta and Russell, Ali, Zogora, Charles and Mae Stanley, Carmonelli and Lucille, Maude Clifton, the Stewarts, Land and Sharpe, Higgins and Leslie.

At the Palace this week Rider's White Elephant Extravaganza co. presents two burlesques and an olio, including Emerson and O'Meaga, Dailey and Hilton, Cunningham and Grant, Lamont and Love, Mabel Hazelton.

May Howard's Extravaganza co. is playing its second Boston engagement of the season. This week it is at the Lyceum, and in the olio are the fascinating Miss Howard herself, as well as Udell and Pierce, Jaguarina, Mabel Robinson, Raye, Phil Mills, and Vinnie Henshaw.

Among those in the programme at the Aquarium are Virginia Mosby, Searls and Abby, Ada Lucette, James B Mack, the Ravel Trio, Lamore and Vernell, Enoch, the bioscope, and Staib's Spanish Students.

At the Nickeloden this week are Belle Mandeville's Female Minstrels, introducing the McKennas, McKee and McKay, the Silvia Sisters, Belle Mandeville, Ransing and Brandea, and Zaz Zam and Mowra.

Lillian Burkhart, the most popular of the dramatic artists who have joined vaudeville ranks, has said good bye to New England for a time. Her Boston friends hope her cleverness will meet with the recognition it has always received at Keith's.

Frank V. Dunn has made several changes in the staff of the Palace recently. George C. Francis, formerly at the Academy of Music, Chicago, has been engaged as his assistant, and he will change the policy of the house somewhat, booking, as well as extravaganzas, operas, farce-comedies and dramas. W. E. Bailey, formerly ticket agent, has been promoted to treasurer. John J. Courtland having resigned after his election to the Legislature.

W. A. Brady is to give his cake walk in Music Hall 17. Fanny Wise, the child soprano, will be a special feature of the occasion, which will be a gala night for Jay Street. JAY BENTON.

PHILADELPHIA, PA.—Hallen and Fuller's First Prize Ideals made their initial appearance in this city at Gilmore's Auditorium, and are entitled to the credit of giving a high class, clean and meritorious programme, attracting crowded houses. The features are Fred Hallen and Molly Fuller in A Fair Exchange; George Fuller Golden, Florence Bindley, Johnson, Davenport and Lorella, Lewis and Ernest, Carrie Scott, Smith and Cook, and the Baggesens. The Auditorium has had a succession of good attractions and large business the entire season. Hopkins' Trans-Oceanics follow Nov. 22, week.

The Bijou this week enters upon its ninth year of success and prosperity, gained by attention to business, politeness of the attaches and the constant succession of excellent attractions. The features for this week are: After the French Ball, by Eugene O'Rourke and Alice Holbrook; Eddy Troupe, James Thornton, Biograph, Olympia Quartette, Three Power Brothers, Evans and Vidocq, Blanco Benede, Gracey and Burnett, Nelson Trio, Walker and Wayne, McDonough Trio, Ray Burton. Manager B. F. Keith paid a flying visit to this city last week, and was more than pleased with the congratulations tendered him by his numerous friends and the local press.

Miss New York, Jr., Joe Oppenheimer's latest burlesque, which played the Kensington last week, has been transferred to the Lyceum, where it is received with more attention and larger patronage. Harry St. Clair, Florence Edwards, Eddie Leslie, Three Morellos, William Manning, Marie De Rossett, and Crawford and Manning are the favorites.

Weber and Fields' Vaudeville Club, a first-class organization with an up-to-date entertainment, is attracting immense patronage to the Trocadero, which is now in the front rank of our vaudeville houses, gained by weekly change of popular combinations. Lewis and Fields, Cook and Sonora, Pantzer Brothers, Walker Sisters, Douglass and Ford, the Lobsterscope, and the Girl from China, a musical burlesque, complete the excellent programme. Twentieth Century Maids 22. Fred Irwin's Vaudeville co. 29.

The Standard Theatre has changed from vaudeville to melodrama this week, presenting the Washburn-Burnes co. in The Land of the Living. It is well presented by Lillian Washburn, Lora Addison Clift, Kate Clinton-Medinger, little Leona Medinger, Harry W. Fenwick, Henry Field, Leo Hardman, and Albert Potter.

The Merry Maidens Burlesque co. is announced for week at the Kensington. S. FERNBERGER.

JERSEY CITY, N. J.—The Bon Ton offered Rose Sydell's London Belles co. 8-13, opening to a crowded house 8, but after that to good, but not big, business. There is good material in the organization, but it is not properly brought out. The performance commences with a sketch called Cafe de la Amerique, which introduces the co. in marches, dances, and choruses, very fetchingly costumed. The comedy introduced is good, but coarse. In the olio are Edgar Sixley, Winifred Stewart, Campbell and Shepp, Hart, Walling, and Weston, Howard and Bland, with a so-called funny extravaganza, The Isle of Shrimpain. Misco's City Club 15-20. Vanity Fair 22-27.

Joe H. Barnes, an old-timer, and one of the proprietors of Rose Sydell's London Belles co., met a number of old friends during his engagement here at the Bon Ton 8-13. His time is well filled, and so far this season money has been made, although the co. has been compelled to see-saw a little.

Rossow and his Midgets will play well into June, 1898, and will then go to Europe for one year. Upon their return to this country the trio will manage two vaudeville cos.

Polly Holmes, the Irish Queen, is no longer a member of John L. Sullivan's co.

George A. Crogg, former orchestra leader of the Bon Ton Theatre in this city, is now filling a like position with Jerome's Herald Square Comedians.

WALTER C. SMITH.

WASHINGTON, D. C.—Scribner's Columbian Burlesquers is the attraction this week at Kernan's Lyceum, opening to a big attendance. Two burlesques, The Columbian Reception and Mike from Klondike, are given. An exceptionally good olio is participated in by Frank Moran, the Bison City Quartette, Thomas and Quinn, Clarice Vance and the Miller Sisters. Irwin Brothers' Burlesque co. comes next. — At the Bijou Family Theatre this week Mr. and Mrs. William Robyns and Pauline Markham and Kathryn Dana are the top-liners. Other new comers are James Richmond Glenroy, the Brownings, Freda and Dale, who were announced last week by mistake; the Tanakas, Mabel Craig, and Willard and Herbert.

Will H. Fox, "Paddywhiski," is doubling this season with Hopkins' Trans-Oceanics as comedian and manager, relieving Robert Fulgora, who is busy with his new enterprises. The Nawns, in Shanty Town and Sam Morris in Old Money Bags.

JOHN T. WARDE.

PROVIDENCE, R. I.—Manager Spitz held what he called the Vaudeville Convention at The Olympic 8-13, and the bill embraced a number of very pleasing acts. The headliners were Cora Routt, Walter Dale, and the Sisters Onri. The remainder of the entertainment was furnished by Valmore, the Belstons, Murray and Alden, Nellie Walters, Quigley Brothers, McLean and Hall, and Carr and Jordan. Business good. The Four Cohans head the bill week 15-20. The Fay Foster co. had a good week at the Westminster 8-13. Prominent in the co. were Harry Buckley and Alice Warren, Fanny Lewis, Carrie Exler, Dave Foster, George B. Snyder, John West, and John B. Williams. The specialties were good. Rice and Barton's Big Gaiety co. 15-20.

H. C. RIPLEY.

MILWAUKEE, WIS.—The Cyrene co. drew good houses at the Academy 7 and furnished a good bill to pleased audiences. Theo H. Northrup, Morris Abell, May Ellsworth, and Bessie Stanton, Newman and Waldron, Harry Gibbs, Dean and José, Cyrene, Livingston Brothers, Beatrice Leo, and Lelliott, Busch and Lelliott, are in the co. A piece entitled The Viceroy's Favorite, in which Jerry Hart fills the leading comedy role, winds up the performance. Next week, Bisi's Schiller Vaudevilles.

C. L. N. NORRIE.

CLEVELAND, O.—Fred Rider's Moulin Rouge co. opened at the Star week of 8 and has been favored with large audiences. The entertainment opens with a piece entitled A Hot Box. The olio contains some very good acts, among which special mention can be made of Cooper and Stewart. Gordon and Lick, probably the oldest musical team in active service in the country, their first appearance having been in Harry Enoch's Seventh Street Variety Theatre, in Philadelphia, May, 1876, gave a pleasing turn. Harris and Walters in their comedy sketch made a big hit. These people are Clevelanders, and were entertained during the week by friends. Sheridan and Flynn's Big Sensation co. will be the attraction week of 15.

The Gay Masqueraders will be the Thanksgiving attraction at the Star. The well-known Ike Rose is in advance of this co., and Bobby Manchester, formerly from this city, is managing it.

The Crowell Opera House, at Glenville, Ohio, a suburb of this city, was opened Tuesday, 9, by the All Star Vaudeville Club co., under the management of M. Strauss, who gave an excellent entertainment, preceded by a curtain-raiser by Jerome K. Jerome, entitled Sunset. The olio contained some well-known vaudeville artists of this city, prominent among whom was Albert Marsh, the club swinger, who gave a taking turn and concluded by an original club swinging act.

FALL RIVER, MASS.—Rich's Theatre (Jack Beck, manager): Town Topics 4-6 had plenty of life and was enjoyed by fair audiences. Vaudeville Club Burlesquers 8, 9 did fair business. Pantzer Brothers and Cook and Sonora found favor. American Burlesquers 11-13. London Belles 15-17. Rossow Midgets 18-20. Herald Square Comedians 22-24. Casto Theatre (Al. Haynes, manager): Good bills are drawing paying audiences. Imogene Comer, Miles and Ireland, Sisters Clifford, Higgins and Leslie, Lavender and Thomson, Senator Frank Bell, and the bioscope were the offerings 8-13.

LOUISVILLE, KY.—At the New Buckingham Rice and Barton's Rose Hill English Folly co. filled in satisfactorily week 7-13. Week 14 Hyde's Comedians, with Helena Mora and McIntyre and Heath.

TROY, N. Y.—Gaiety Theatre (James Hearne, manager): Rossow Midgets 8-13 to big business. Specialties by Carr and McLeod, Annim and Wagner, Sisters Lavard, Rossow Midgets, Stanley Whiting, Frey and Fields, Colby and Way, Couture Brothers, and Harry Howard, assisted by Professor Abt. Rentz-Santley co. 15-20.

QUEBEC, CAN.—Casino (Louis Verande, manager): Week 7-13, May Kennedy, Marguerite Faure, Miss Yucca, Mlle. Rossini, Kit Koster, Mr. Harmont, Mazziotta, and the Wilson Family. Good business. —Gaiety (Theofred Harnel, manager): Week 6-13, Belle Morrison Dupont, the Laddels, Vera King, Salvail, the Francioli Sisters, Manning and Prevost, the Maginleys, and Les Vougeres. Good business.

WILMINGTON, DEL.—Bijou Theatre (Harry W. Semore, manager): Robie's Bohemians 8-10; excellent performance to fair business. The Black Crook 15-17. London Belles 18-20. N. S. Wood 22-27. Long's Operatic Burlesquers 29-Dec. 1. Wonderland Theatre (W. L. Dockstader, manager): Business during the week good. People this week are Smith and Reagan, May Wentworth, Pearl McIntire, Bernard Sisters, McIntire and Rice, Mlle. Adelaide Rose, the Nelson Trio, Cuponti and Mlle. Marie. People for 15-20: Three Renos, Shayne and Worden, the Grahams, Merritt and Gallagher, Signor Guilmetti, Manvel, May Merritt, and others. Item: Vaudeville and burlesque are rapidly gaining in favor here.

WORCESTER, MASS.—Bijou Theatre (Jules E. Offner, manager): The top notch in the attendance line was reached 8-13 by a list of people headed by the Four Cohans, and including Hodges and Launchmere, Webb and Harvan, McBride and Goodrich, Morrissey and Proctor, Van Leer and Barton, C. W. Littlefield, the Deaves, and Monsieur Nizzarras. A riding contest by four local bicyclists was also a feature.

NEW BRUNSWICK, N. J.—Music Hall (E. Taylor, proprietor; R. W. Suydam, manager): The Sevengala Brothers occupy the hall for this week (8-13) and have been greeted by packed houses each night. Their hypnotic exhibitions proved a strong drawing card.

READING, PA.—Gilder's Auditorium (Charles Gilder, manager): Sam T. Jack's The Tenderloin co. appeared to large houses 4-6. Manhattan Burlesque co. gave a fair performance 8-10. Item: James H. Edwards, secretary of Y. M. C. A., had a warrant served on James C. Jack, treasurer of Sam T. Jack's Tenderloin co., for giving an immoral show. The Alderman discharged Mr. Jack.

SAN FRANCISCO, CAL.—Farrell and Farrell in The Cake-Walker's Dream have proved a drawing attraction at the Orpheum 1-7. The only new team this week are Foy and Clark, in some smart acrobatic work. The holdovers are Hayden and Hetherton, Provo, the juggler; Madame Orbasany and her trained cockatoos, Edna Collins, Ola Hayden, Arthur and Jennie Dunn, and the American biograph. Business very good.

GRAND RAPIDS, MICH.—Smith's (Mrs. W. B. Smith, manager): Clifford's Gaiety Theatre co. week of 7 drew large audiences. The performance was one of the best seen at this house for a long time. His French Doll, in which Marie De Campi, A. H. Clement, Ben Shields, and Blanche Brogan were seen to advantage, was given.

SCRANTON, PA.—Davis Theatre (George E. Davis, manager): Manhattan Burlesque co. 4-6 in A Stranger in Turkey to good business; performances fair. Weber's Parisian Widows 8-10 to large business; fine performance.

BROCKTON, MASS. Museum (M. B Slocum, manager): Hamilton and Cavanaugh, local favorites, headed a good co. to fair business 8-13.

MONTREAL, CAN.—Theatre Royal (Sparrow and Jacobs, managers): The White Elephant co. opened to big business 9. The show is clever, though a trifle too spicy.

ALBANY, N. Y.—Gaiety Theatre (Agnes Barry, manager): The Rentz-Santley co., which opened 8 for a week, is a winner, with big houses. A World of Pleasure presents Lottie Elliott, Joseph J. Sullivan, Fisher and Crowell, Engstrom Sisters, Bewley and Barney, Harry S. Marion, Ford and Lewis, Frances Namon, and Tyrene. Evalyn's Parisian Widows 15-20. Wonderland Museum (G. H. Blair, manager): The following opened 8: Gilson and Marr, Ethie Albion, Gallagher and Evans, Monsieur Forbes, Ed Davenport, Mudge and Morton, Excelia and Heath, Gallagher and Lewis. Item: The Gaiety is to be lighted throughout by electricity. Professor George H. Blair, who was with Jacobs and Proctor in the Albany Theatre, has purchased John J. Carlin's interest in the Pearl Street Theatre. The name has been changed to Wonderland Museum, and it will be run as a vaudeville house with a museum attachment.

ST. PAUL, MINN.—The Palm Garden Theatre (A. Weinholzer, manager): Week 8-13: The French Folly co. present a good bill, including James Lovers, a laughable burletta; A World of Pleasure, also a good musical olio. Entertainers are Bessie Clark, Lillie Hart, Elinor Revere, Ann'e Revere, Jennie Bender, Ada Watkins, Miss La Vahe, May Smith, Jim Bryce, Sam Green, Tom Finnigan, Bessie Green, and Mr. Shannon. Straka's Tivoli Pavilion (John Straka, proprietor): Week 8-13: The Straka Ladies' Orchestra give a good musical programme. Flossie Nach Schuyler and Al. H. West are the vocalists. Business fair.

ROCHESTER, N. Y.—Wonderland Theatre (J. H. Moore, manager): Crowded houses week 8-13. The olio included Mrs. Alice Shaw and her twin daughters, the Musical Ravens, Ladue and Alvers, Professor D'Alma, Lillian Perry, Rosario, and the cinematographe. Mrs. George S. Knight 15-20.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, manager): Manager Poli made a tenstrike when he put three features on for the week of 8-13. Hayes and Lytton pleased with their travesties. Diana, the dancer, and Ward and Curran were excellent. People were turned away at each performance and the week was a banner one. 15-20 the veriscope and an olio, including Jones, Grant, and Jones, Reno and Richards, Grant and Norton, and others.

NEWARK, N. J.—Waldmann's Opera House (Fred Waldmann, manager): The Gay Girls of Gotham gave a little of everything in the entertainment line 8-13. The variety portion was first-class, and the after piece, Gay Girls at the Tenderloin Hotel, is made lively with wit and catchy songs. Good business. Reilly and Woods' co. 15-20. H. W. Williams co. 22-27.

CINCINNATI, O.—The New City Sports Big Show at the People's 7-13 was greeted with the S. R. O. sign on the opening night. In the olio are Jack and Rosa Burke, Crissie Sheridan, the Smilax Sisters, Hi Tom Ward, the Robinsons, Whitelaw and Stewart, Nina Covelle, Will and Ethel McRolsie, and Mr. and Mrs. Coley Grant. Sam Devere's co. is next. The bill at the Pike for 14-20 will be headed by Francesca Redding and Harold Hartsell in the sketch A Forgotten Combination. Others on the programme are the Angela Sisters, Ray L. Royce, Van Auken, McPhee and Hill, Irene Franklin, and Provo, illusionist, and the biograph. At the Fountain 14-20 the Bon Ton Burlesquers will be seen.

INDIANAPOLIS, IND.—Hyde's Comedians with Helene Mora are packing the Park Theatre twice a day. Mora's voice is as good as ever and she had numerous encores. Charles R. Sweet does the best musical act seen here for months. The co. is good, and a cleverer vaudeville show has not been seen here.

NORTH ADAMS, MASS.—Bijou Theatre (Bijou Syndicate, managers): The Emily Zola co. week of 8 did large business and gave satisfaction. Co. is composed of the Harmans, Emily Zola, Ella Lola, Irene La May, Lidia Gardner, and Fox and Ward.

NASHVILLE, TENN.—The Trocadero (W. C. Cunningham, manager): A co. including Ed B. Hogan, Blanca Moura, Mantell Sisters, Fisher and Wall, Hattie Leslie, and Pepita, which opened 1 at this house, has appeared to very light houses.

PATERSON, N. J.—Bijou Theatre (Ben Leavitt, manager): Irwin Brothers' Venetian Burlesquers 1-6. The co., besides being handsomely costumed, gives a first-class performance, which pleased good-sized audiences. Bon Ton Burlesque co. 8-13. Sam Jack's Tenderloin co. 15-20.—Item: Ike Bull, the genial press agent of this house, reports a very prosperous season.

BUTTE, MONT.—Casino Theatre (John Kinney, manager): Evans and Sontag will be presented by the Casino Stock co. week of 8, under the direction of W. R. Lee. The new people will be Mlle. Celeste, the female baritone; Fanny Hall, Frankie Bell, and Lottie Quigley. The week's curtain-raiser will be a burlesque on Ten Nights in a Bar Room.

BINGHAMTON, N. Y.—Bijou Theatre (A. A. Fenyvessy, manager): Rose Sydell's London Belles drew large business 4-6. Audiences well pleased. William Jerome's Herald Square Comedians opened well, but closed to light business, giving poor satisfaction, 8-10. Weber's Parisian Widows 11-13. Robie's Knickerbockers 15-17.

BUFFALO, N. Y.—Reilly and Woods' co. played to deservedly big business at the Court Street 8-13. The co. is made up of good material from start to finish. Pat Reilly, the Sisters Lane, and Dick Gardner were the brilliant features of the bill. Others were Frobel and Ruge, Eulalie, Frank D. Bryan, Franchonetti Sisters, and Deonzo Brothers. Fred Rider's Moulin Rouge 15-20.

PITTSBURG, PA.—Sam Devere's Own co. opened at the Academy of Music 8 to a good house. The New York Stars 15-20.

LOS ANGELES, CAL.—Orpheum (Charles Schimpf, manager): Large houses greeted a good bill 1-7. Press Eldridge was the chief funmaker, doing a turn replete with witty sayings and new songs and receiving encores galore. Weston and Herbert were warmly welcomed after their long absence and proved as popular as of yore. E. J. Baisden did some wonderful tricks on a bicycle, and the holdovers, O'Brien and Havel and James Welch, were good. Coming 8: Knaben, Kapelle, Jennie and Arthur Dunn, Hayden and Hetherton, and Ola Hayden.

TORONTO, CAN.—Bijou Theatre (H. H. Lamkin, manager): The best vaudeville show seen at this house in many a day is presented 8-13, and comprises Florrie West, Grady and Powers, Belle Black, Annie Whitney, Little Annie Davis, and the Four Luciers, to big business.—Item: The Auditorium Theatre will be opened 15 under the management of Leonard and Marlowe, with a strong list of entertainers.

SPRINGFIELD, MASS.—The New Gilmore (P. F. Shea and Co., managers): Week 9 Lillian Burkhart and Carl Wilbur in Dropping a Hint made a big hit. Alfred Arenson, Kathryn Bennett, Romeo and Collette, Moreland and Thompson, the Pattens, and Melrose Brothers made up a bill of strong attractions, which was well patronized.—Item: John Leary and John Heffnee, two Springfield young men, make their debut on the vaudeville stage in a comedy musical sketch entitled A Little of Everything.

VAUDEVILLE PERFORMERS' DATES.

Aldrich, Charles T.—Weber and Field's, N. Y., 15-20.
Alburtus and Bartram—Opera House, Chicago, 15-20.
Adams Troupe—Latrobe, Pa., 17.
Allen and Delmain—Alhambra, Mil., 15-20.
Anderson, Al. and Mamie—Music Hall, Brooklyn, 15-20.
Ancion and Downey—Haymarket, Chicago, 15-20.
Adams, Andy—Drexel, Chicago, 15-20.
Basco and Roberts—Opera House, Chicago, 15-20.
Barry, Lydia—Pastor's, N. Y., 8-20.
Barton and Ashley—Olympic, Chicago, 15-20.
Bryant and Saville—Opera House, Chicago, 15-20.
Budworth and Brimmer—Haymarket, Chicago, 15-20.
Benedetto, Blancia—Keith's, Phila., 15-20.
Burton, Roy—Keith's Phila., 15-20.
Bentley and Cameron—Proctor's, N. Y., 15-20.
Burt, Nellie—Pastor's, N. Y., 15-20.
Baker and Fonda—Avery's, Cincinnati, 15-Dec. 6.
Carter, Billy—Keith's, Boston, 8-20.
Cohans, Four—Olympic, Providence, 15-20.
Canfield and Carleton—Palace, N. Y., 15-20.
Conway and Leland—Music Hall, Brooklyn, 15-20.
Carroll, Johnnie—Hopkins', Chicago, 15-20.
Chung, Ching—Olympic, Chicago, 15-20.
Cunningham, Nellie—Imperial, Chicago, 15-20.
Clerise Sisters—Drexel, Chicago, 15-20.
Cousins, Joe—Drexel, Chicago, 15-20.
Carpos, Les Freres—Palace, N. Y., 15-20.
Crowley and Foley—Palace, N. Y., 15-20.
Cawthorne and Forester—Keith's, N. Y., 15-20.
Conroy and McDonald—Keith's, N. Y., 15-20.
Cushman and Holcombe—Proctor's, N. Y., 15-20.
Couthoui, Jessie—Proctor's, N. Y., 15-20.
Cushman, Frank—Pastor's, N. Y., 15-20.
Conrad, William—Pastor's, N. Y., 15-20.
Clayton and Allen—Pastor's, N. Y., 15-20.
Davis and Jerome—England—indefinite.
Dunn, Arthur and Jennie—Orpheum, Frisco, 18-20.
Daly, Lizzie and Vinie—Olympic, Chicago, 15-20.
Del Monte, Paolo—Koster's, N. Y.—indefinite.
Damm Bros.—Olympic, Chicago, 15-20.
Dive, Nina—Imperial, Chicago, 15-20.
D'Arcy, Marie—Drexel, Chicago, 15-20.
Darrells, The—Drexel, Chicago, 15-20.
De Gray and Josephine—Wonderland, Toledo, 15-20.
Dunn and Connors—Drexel, Chicago, 15-20.
Darrell, Lulu—Drexel, Chicago, 15-20.
Dick, Dick and Dickie—Koster's, N. Y., 1-27.
Eddy Family—Keith's, Phila., 15-20.
Ellis and Moore—Haymarket, Chicago, 15-20.
Eckert and Berg—Hopkins', Chicago, 15-20.
Evans and Vidocq—Keith's, Phila., 15-20.
Emerson, Billy—Proctor's, N. Y., 15-20.
Emerson and Scharf—Proctor's, N. Y., 15-20.
Filson and Erroll—Keith's, N. Y., 15-20.
Frencelli and Lewis—Pike's, Cincinnati, 21-27.
Fox and Allen—Olympic, Chicago, 15-20.
Folly Trio—Haymarket, Chicago, 15-20.
Farren, T. J.—Palace, N. Y., 15-20.
Felix, George—Pastor's, N. Y., 15-20.
Gautier, Emile—Keith's, Boston, 22-27.
Gracie and Burnette—Keith's, Phila., 15-20.
Grant and Norton—Poli's, New Haven, 15-20.
Goggin and Davis—Palace, N. Y., May 1—indefinite.
Gilson and Perry—Music Hall, Brooklyn, 15-20.
Guyer, Edgar—Hopkins', Chicago, 15-20.
Gallagher Trio—Haymarket, Chicago, 15-20.
Griffiths Bros.—Palace, N. Y., 15-20.
Grilley, Charles T., Keith's, N. Y., 15-20.
Graces, Three—Pastor's, N. Y., 15-20.

Hafron, T. J.—Keith's, Boston, 15-20.
Hawkins, Lew—Avenue Theatre, Pittsburgh, 15-20.
Harlow, Richard—Pastor's, N. Y., 8-20.
Howe, Wall and Walters—Keith's, N. Y., 8-20.
Hall, E. M.—Opera House, St. Louis, 15-20.
Hilliard, Robert—Keith's, Boston, 15-20.
Hanigan, James—Keith's, Boston, 15-20.
Howe and Edwards—Avenue Theatre, Pittsburgh, 15-20, Wonderland, Detroit, 22-27.
Hayes and Bandy—Keith's, N. Y., 15-20.
Helf and Yost—Pastor's, N. Y., 15-20.
Hathaway, Belle—Pastor's, N. Y., 15-20.
Jerome and Alexis—Keith's, N. Y., 15-20.
Karnell, John—Opera House, Chicago, 15-20.
Kelly and St. Clair—Haymarket, Chicago, 15-20.
Kendall, Lottie—Imperial, Chicago, 15-20.
Kenno and Welch—Pastor's, N. Y., 15-20.
Knoll and McNeil—Keith's, Phila., 8-20.
La May, Louise—Opera House, Chicago, 15-20.
Lepage, Harry—Imperial, Chicago, 15-20.
Lamont Family—Palace, N. Y., 15-20.
Lorett's, The—Keith's, N. Y., 15-20.
Liening and Bell—Pastor's, N. Y., 15-20.
Lorraine and Howell—Hopkins', Chicago, 15-20.
Littlefield, C. W.—Keith's, Boston, 15-20.
McBride and Goodrich—Music Hall—Brooklyn, 15-20.
Mooney, May—Music Hall, Brooklyn, 15-20.
Manuz and Muzette—Hopkins', Chicago, 15-20.
Mayo Brothers—Opera House, Chicago, 15-20.
Morris, Ella—Haymarket, Chicago, 15-20.
Minent, Armand and Carmen—Imperial, Chicago, 15-20.
Madeline, La Petite—Imperial, Chicago, 15-20.
McDonough Trio—Keith's, Phila., 15-20.
Morris, Clara—Palace, N. Y., 15-20.
Metropolitan Trio—Proctor's, N. Y., 15-20.
McCarthy, Dannie—Proctor's, N. Y., 15-20.
McCarthy, John and Nellie—Pastor's, N. Y., 15-20.
Mimic Four—Ave. Theatre, Pittsburg, 15-20
Montgomery and Stone—Lyceum, Buffalo, 15-20.
Mudge and Morton—Gilmore, Springfield, Mass., 15-21.
Morton, Sam and Kitty—Olympic, Chicago, 15-20.
Murphy, John C.—Drexel, Chicago, 8-20.
Nelson Trio—Keith's, Phila., 15-20.
Nutini, Sig.—Keith's, N. Y., 15-20.
Neuville and Barlow—Opera House, Chicago, 15-20.
Norman, Mary—Opera House, Chicago, 15-20.
Northern Troupe—Proctor's, N. Y., 15-20.
O'Brien and Collins—Music Hall, Brooklyn, 15-20.
O'Rourke, Eugene—Keith's, Phila., 15-20.
Olympia Quartette—Keith's, Phila., 15-20.
O'Dells, The—Pastor's, N. Y., 15-20.
Olschausky and Lonny—Orpheum, San Francisco, 15-Dec. 4.
Presto—Haymarket, Chicago, 15-20.
Powell, Professor—Keith's, Phila., 15-20.
Powers Brothers—Keith's, Phila., 15-20.
Pantzer, Lina—Proctor's, N. Y., 15-20.
Post and Clinton—Pastor's, N. Y., 15-20.
Pitrot, Richard—Haymarket, Chicago, 15-20.
Paulinetti and Piquo—Keith's, N. Y., 15-20.
Patrice—Hopkins', Chicago, 15-20.
Quigley Brothers—Palace, N. Y., 15-20.
Rossley and Lee—Haymarket, Chicago, 15-20.
Rose, Louis—Imperial, Chicago, 15-20.
Rosenfeld, Monroe H.—Drexel, Chicago, 15-20.
Robyns, Mr and Mrs.—Bijou, Washington, 15-20, Gilmore's, Springfield, Mass., 22-27.
Royce, Ray L.—Pike's, Cincinnati, 14-20.
Raymond, Lizzie B.—Hyde and Behman's, Brooklyn, 8-20.
Riley and Hughes—Keith's, N. Y., 15-20.
Rodgers and Bock—Hopkins', St Louis, 14-20.
Rosarie—Auditorium, Toronto, 15-20.
Stern, Al—Music Hall, Brooklyn, 15-20.
Scott and Wilson—Imperial, Chicago, 15-20.
Smith, Kitty—Drexel, Chicago, 15-20.
Stanley and Jackson—Opera House, Chicago, 15-20.
Staley and Birbeck—Lyceum, Buffalo, 15-20.
Thatcher and Marble—Olympic, Chicago, 15-20.
Thropp, Florence—Drexel, Chicago, 15-20.
Thornton, James—Keith's, Phila., 15-20.
Tavary, Marie—Keith's, N. Y., 8-20.
Vousden, Val.—Olympic, Chicago, 15-20.
Vaughn, Ray—Proctor's, N. Y., 15-20.
Van Biene, Auguste—Keith's, Boston, 15-20.
Von Hatzfeldt, Countess—Orpheum, Cal., 8-27.
Winter, Banks—Hopkins', Chicago, 15-20.
Western, Lillie—Olympic, Chicago, 15-20.
Whitney Brothers—Haymarket, Chicago, 15-20.
Watson and Hutchings—Keith's, Boston, 15-20.
Walker and Wayne—Keith's, Boston, 15-20.
West, Florrie—Palace, N. Y., 15-20.
Warren, Kathleen—Palace, N. Y., 15-20.
Whitney, Annie—Keith's, N. Y., 15-20.
Wheelock Joseph—Proctor's, N. Y., 15-20.
West, Ford and Dot—Proctor's, N. Y., 15-20.
Ward and Brown—Proctor's, N. Y., 15-20.
Williams Trio—Biddeford, Me., 4-20.
West, John A.—Hopkins', Chicago, 15-20.
Webb and Hassan—Olympic, Providence, 15-20.
Williams, Gus—Palace, N. Y., 15-20.
Wills and Barron—Music Hall, Brooklyn, 15-20.
Zani, Quinto—Keith's, Boston, 15-20.
Zobedie—Haymarket, Chicago, 15-20.

MATTERS OF FACT.

Joe Ott and his Star Gazer are doing a big business in Pennsylvania, and get favorable press notices wherever they play.

John Fields, Jr., is still with the McGinty the Sport company, playing Willie, the office boy. He is the originator of this part, and receives very favorable newspaper comments everywhere.

The Macauley-Patton's company, starring Ida Florence Campbell, is presenting three of W. B. Patton's plays, namely, A Sly Old Fox, The Queen of Diamonds, and The Minister's Son. The last is the most recent addition to the repertoire, and has been received with much favor.

Marie Mather, the well-known soprano of Gilmore's Band fame, has made a hit in San Francisco with Lost, Strayed or Stolen.

The Rays and A Hot Old Time completed last Saturday their first week of one-night stands. They played over the Mishler and Reis Circuit, and did a record creating business.

After being out of the cast two years, Sadie Hasson will again be seen as Kentucky Girl at Phillips' Theatre, Brooklyn.

A new theatrical venture is noted in Detroit, where the Empire Booking Bureau has been formed and taken rooms in the Whitney Opera House block. The enterprise has a circuit of cities in five States and has perfected arrangements with other bureaus in New York and Chicago. A local amusement exchange will also be run.

The Calhoun Opera company is doing well along the route of the Northern Pacific. J. Aldrich Libbey and Adele Farmington make a hit at every performance.

Brooke's Chicago Marine Band is having a big season in the New England States. Crowds have been the rule everywhere. In Bangor, the house was entirely sold out and the sale stopped five days before the band arrived.

Harry Clay Blaney, late star of A Boy Wanted, is meeting with success in San Francisco, where he is playing Jolivet, the poor relation, in Lost, Strayed or Stolen, under the management of Fred Whitney. Mr. Blaney will star in A Circus Boy next season.

Manager William H. Barry wires THE MIRROR that Northern Lights on its opening Sunday night at the Alhambra Theatre, Chicago, broke all the house's records, including those made during the World's Fair.

Kelly and Mason, in Who Is Who, who played New Orleans last week, notwithstanding the yellow fever scare, did their largest week's business of the season there.

Chicago has approved A Guilty Mother and press and public endorse the performance. Henrietta Vaders and Murray Woods were especially praised.

George Paxton, of the Husband by Deputy company, writes from Ottawa, Ont., to commend the comfort and elegance of the Russell Opera House there.

Manager Frank W. Lane, for the Cora Van Tassell company, is alleged to have absconded with the funds of this organization last week in Fayetteville, N. C. The company will continue.

Eugene Cassot, late of the Hendrick Hudson, Jr., company, is disengaged, and invites offers for character and dialect parts. He can be addressed in care of this office.

Marie Rea, supported by Doyle, Roe and Morrison's company, opened her tour successfully at Oxford, Pa., Nov. 1. She will play Delaware, Maryland, and the Southern States.

Coborne, the hypnotist, states that he is filling all dates notwithstanding reports to the contrary.

Dan McCarthy, who is heading his own company in The Dear Irish Home, has repeated his former successes. His latest play has proven equally as successful as The Cruiskeen Lawn and Dear Irish Boy. At the Griswold Opera House, Troy, N. Y., last week, he packed the houses nightly, and the press commented favorably upon the star, the play, and the supporting company.

A stock company playing twice a day want a leading lady of ability. Application should be made to J. J. Spies, Broadway and Thirty-fourth Street.

Thomas B. Ford, Frankfort, Ky., has a drama entitled The Governor's Daughter for sale.

Aldora Shem, who has won recognition in tragic roles in the West, will present a spectacular production of The Bells in a few weeks. Mr. Shem will present this play with a splendid cast and accessories. He will also be seen as Hamlet, a role in which he has gained much favor. Willis M. Goodhue has taken charge of his tour, and may be addressed regarding time, etc., at 435 Durham Avenue, Cleveland, O.

Charles A. Feinler, manager of Wheeling's (W. Va.), popular price theatre, the Grand Opera House, has Nov. 29 and some December time open.

The Pan-American Quartette will accept engagement with a first-class burlesque company.

"Manager," care this office, wants good repertoire people, with specialty preferably. He also wishes established successes on royalty.

DATES AHEAD.

[*Received too late for classification.*]

AL. G. FIELD MINSTRELS (Colored: W. A. Junker, mgr.): Keokuk, Ia., Nov. 16, Quincy, Ill., 18, Hannibal, Mo., 19, Columbia 22.
SECRET SERVICE: Dayton, O., Nov. 16, Springfield 17, Richmond, Ind., 18, Ft. Wayne 19, Kalamazoo, Mich., 20, Grand Rapids 22.
JEAN RENOLDS (Frederick Renolds, mgr.): Hagerstown, Md., Nov. 22-27, Columbia, Pa., 29-Dec. 4.
NEILL STOCK: Columbus, O.—indefinite.
WILBER AND BAKER: Columbus, O., Nov. 15-20.
CLAIR TUTTLE (T. L. Lerance, mgr.): Canastote, N. Y., Nov. 15-20, Cortland 22-27.
SADIE HASSON: Brooklyn, N. Y., Nov. 15-20.
AL. G. FIELD MINSTRELS (White): Springfield, Mo., Nov. 16, Joplin 18, Wichita, Kan., 19, Topeka 20, Leavensworth 21, St. Joseph, Mo., 22, Lincoln, Neb., 23, Omaha 24, 25.
MR. AND MRS. FRANCIS OWEN (M. E. Dorsch, mgr.): Elkhorn, Wis., Nov. 15, 16, Edgerton 17, 18, Stroughton 19, 20, Oregon 22, 23, Evansville 24, 25.
BANDA ROSSA: Boston, Mass., Nov. 15, 16, Providence, R. I., 17, Plymouth, Mass., 19, New Bedford 20, Boston 21, Haverhill 22, Lawrence 23, Lowell 24, Brunswick, Me., 25, Lewiston 26, Portland 27, Boston, Mass., 28, Worcester 29.
J. E. TOOLE (Edwin Jerome, mgr.): Ann Arbor, Mich., Nov. 18, Monroe 19, Wyandotte 20, Adrian 22, Findlay, O., 23, Bluffton 24, Lima 25, Wadsworth 26, Akron 27.
BRAND OF CAIN: New Haven, Conn., Nov. 22-24, Ansonia 29, Waterbury 30, Hartford Dec. 1, 2, Middletown 3, 4.
GAY GIRLS OF GOTHAM (A. J. Hughes, mgr.): Worcester, Mass., Nov. 15-20, Lawrence 22, Bangor, Me., 23, Augusta 24, Portland 25, Boston, Mass., 29-Dec. 4.
UNCLE TOM'S CABIN (Reill and Abby, props. and mgrs.): Morietta, O., Nov. 16, Lestersville, W. Va., 17, Bellaire, O., 18, Toronto 19, Wellsburg 20, Steubenville 22.
SHE (Litz and Davis, mgrs.): Norfolk, Neb., Nov. 16, West Point 17, Missouri Valley 18, Fremont 19.
OUT OF SIGHT (McGlynn and Magee, props and mgrs.): Reading, Pa., Nov. 22-24, Lebanon 25, Mahony City, 26, 27, Ashland 29, Lancaster Dec. 1.
MAXIMILLIAN DICK (Phil Dick, mgr.): Rochester, Minn., Nov. 15, Owatonna 17, Fairbault 18, Red Wing 19, Lake City 20, Hudson, Wis., 22, Onoka, Minn., 23, St. Cloud 24, Little Falls 25, Fargo, N. D., 30.
DUMONT MINSTRELS (Geo. H. Barber, mgr.): Philadelphia, Pa., Nov. 15—indefinite.
HALLEN AND FULLER IDEALS: Philadelphia, Pa., Nov. 15-20.
JAMES A. HERNE (Shore Acres Co.: William B. Gross, mgr.): Brooklyn, N. Y., 22-27, Newark, N. J., 29-Dec. 4.

Christmas Mirror

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CLEMENT SCOTT, of the "London Telegraph," writes:

THE FIRST BORN" is unfortunately the "Last Born;" that memorable race across the Atlantic has been won by ***"THE CAT AND THE CHERUB,"*** and there is no disputing the justice of the verdict. In the first play we have *Drama*, in the second we have *detail*. The sightseer prefers drama to detail. Had those scenes in Chinatown been forced bodily into a play without words, could we have had the supernumeraries and no principals, the Chinese Lingo and no American interpretation, the text without the margin, the dreadful scent of the sacrificial Joss House without the Cook's tourist, all might have been well; but the drama proper though it was aimed at never came. It was always foreshadowed but was never a reality; it was Chinatown "In a London Fog." On Saturday night we had the simple drama of human life placed before us directly, concisely, conclusively. There was no getting away from it. It gripped one and it was admirably done; but the two acts of the "First Born" are all detail and no drama at all.

LONDON "DAILY MAIL" Says:

The irony of things is very well exemplified by the fate of the two "Chinese" plays of which we have lately heard so much. It is merely stating the plain facts of the case to say that "The First Born" was looked upon as the legitimate and representative work, while "The Cat and the Cherub" was regarded as a "rushed" and inconsequent version, hurried over to England to spoil the chance of the former piece, which had long been announced. But on their production everything is changed. "The Cat and the Cherub" at the "Lyric" Theatre makes a startling and unmistakable success, while the company, so far from being a "Scratch one" as we had been led to believe, proves to be as perfectly artistic and powerful a one as has been seen here. "The First Born" on the other hand is found to be merely a novel, pleasing and picturesque entertainment, lacking the dramatic intensity and the reality of the other, and its interpretation, save in one character, is not to be compared with that of its rival. For "The Cat and the Cherub" is worthy, from its matter and its manner, to be played at the Lyceum itself. It is a great tragedy in little, an epic in miniature. It is gratifying, from the one point of view, for the absolutely impartial onlooker to be able to congratulate Mr. Fernald on the success of his play. He is the author of the original book from which both pieces are taken, and his own adaptation from his own work proves that there was no necessity for anyone else to fashion his ideas for the stage.

THE "STANDARD" Says:

Exceedingly dramatic, curious and interesting.

THE "DAILY NEWS" Says:

Forgive us if our sympathies incline to "The Cat and the Cherub," which is the author's own version, the more especially as Mr. Fernald has been compelled to submit to the double hardship of seeing his ideas appropriated while his own piece is stigmatized as spurious.

THE "EVENING NEWS" Says:

London has got its novelty at last. Extraordinary enthusiasm at the Lyric. It ought to run for months.

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Made a profound impression.

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THE "REPEREE" Says:

The acting has a wonderful charm. Is quaint and original.

THE "DISPATCH" Says:

A distinct novelty.

"LLOYD'S" Says:

This Chinese play has come to stay.

"THE PEOPLE" Says:

The sudden and electrical burst of applause gave evidence of the success of the piece.

THE "WEEKLY SUN" Says:

One of the most weird things seen on the modern stage.

THE "WEEKLY TIMES" Says:

Received with enthusiasm.

"LLOYD'S" Says:

The success of the piece is emphatic.

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By contract dated May 26th, 1897, with ***Koster, Bial & Co.***, I acquired from ***Koster, Bial & Co.*** all the scenery, costumes and properties used in the ***Koster, Bial & Co.*** production of "Gayest Manhattan," at ***Koster, Bial & Co.'s*** Music Hall, on 34th Street, New York. I also acquired from ***Koster, Bial & Co.*** the right to use all printing designed or gotten up for the ***Koster, Bial & Co.*** production of the ***Koster, Bial & Co.'s*** "Gayest Manhattan." I have paid ***Koster, Bial & Co.*** one thousand dollars as purchase money, and hold ***Koster, Bial & Co.'s*** receipts for same. ***Koster, Bial & Co.'s*** "Gayest Manhattan," with ***Koster, Bial & Co.'s*** scenery, costumes, printing, properties and advertising was done by me at Midland Beach, Staten Island, July 17, 1897, and it has since played fourteen almost consecutive weeks It took ***Koster, Bial & Co.*** this length of time to discover that I had no right to use the name of ***Koster, Bial & Co.*** in connection with "Gayest Manhattan."

Incidentally during the first ten weeks of this fourteen, I was paying ***Koster, Bial & Co.*** the said one thousand dollars. **"THEN THEY WOKE UP."**

NOTICE To Messrs. ***Koster, Bial & Co.***, also to all Managers! I shall keep ***ALL CONTRACTS*** entered into since I signed contract with ***Koster, Bial & Co.*** May 26th.

To ***Koster, Bial & Co.*** and to Managers I refer the letter of my attorney in another column.

JOHN F. HARLEY,
Knickerbocker Theatre Building, 1402 Broadway, New York.

POSTSCRIPT. To ***Koster, Bial & Co.:*** I almost forgot, gladly, cheerfully and most decidedly to add that you are in no way, shape nor manner connected with "Gayest Manhattan." It was unnecessary for you to state this in last week's DRAMATIC MIRROR. Every one interested knew it long ago.

JOHN F. HARLEY.

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THE FOREIGN STAGE.

GOSSIP OF PARIS.

An Active Season—Many Successes—A Few Failures—Notes.

(Special Correspondence of The Mirror.)

PARIS, Oct. 27.

The harvest time for the managers, playwrights and actors has come. The theatres are bustling with activity. Successes are the order of the day. One of the most recent of these is Monsieur le Major, a vaudeville in three acts, which has been produced at the Théâtre Cluny. It is a military piece, and is very suggestive. The theme deals with the peccadillos of officers and is not original enough to warrant a description. The undoubted success of the piece is due to very clever dialogue and the excellence of the cast.

Another success is Les Pêtarda, a three-act musical farce by MM. Mars and Hennequin, produced at the Théâtre Du Palais Royal. The piece is bright, amusing and ingenious. Ernest, King of Illyria, the Duc de Beaugency, and the Marquis de Chatellerault have met at Biaritz on pleasure bent. The King has left his kingdom on the plea of ill-health, but his real motive is to go to Paris to have a good time, and to make the acquaintance of a celebrated ballerina, Mlle. Thea. Those who have followed the trend of recent theatrical and royal affairs will have no difficulty in recognizing the real persons here referred to. The Marquis is also a great admirer of the dancer, and has left home on a fictitious dispatch calling him to Paris on business. His wife, who is a rich American of Quaker antecedents and has prudish ideas which she is continually attempting to inculcate in her husband's mind by means of tracts, pretends to be deceived by this ruse, and allows her husband to depart. She follows, and finds him in the dressing-room of Thea. She is a sensible woman, despite her prudery, and being careful not to reveal her identity learns from Thea some valuable lessons in the art of love-making, which she immediately begins to apply. With a partial disguise she is introduced to the Marquis, her husband, as Thea's cousin, and begins to make love to him, which love he loses no time in reciprocating in double measure. She makes an assignation with him, and also with the King. In the latter Thea's aunt is substituted for the Marquise, and husband and wife meet as lovers. The music is light and very appropriate to the rollicking farce.

One of the most important operatic productions Paris has seen for a long time is Le Spahi, described as "a lyric poem in four acts adapted from the novel by Pierre Loti by Louis Gallet and André Alexandre, with music by Lucien Lambert." The opera was awarded a prize by the Municipal Council, and brings prominently before the public a young composer who has been heretofore comparatively unknown, but who is now recognized as the possessor of great gifts as a composer.

There is hardly the material for an opera in Pierre Loti's novel. The characters are shadowy and action is lacking. The theme, in outline, is that of a soldier, le Spahi, falling in love, through a love charm, with a little negro girl, a slave of a rich Creole whom he has been courting. The scenes show a street in Saint Louis, a beautiful tropical landscape where the lovers meet, and spirited military pictures. They are a triumph for the scene painter. In the last of them le Spahi is killed, and the slave girl, with the abandon of despair, throws herself upon her lover's inanimate body. The music here becomes nobly tragic, and stands out the more strongly because of the delicate and soft love music which has gone before. Mlle. Guiraudon as the little negress scored a triumph. She sang exceedingly well, and gave the character an appropriate wildness combined with charming naïveté. In the last scene, moreover, she became strongly dramatic.

An interesting point of theatrical law is about to be argued in the courts. M. Dubout, the author of Frédégonde, the tragedy in verse which was produced last Spring at the Théâtre Français, has brought an action against the *Revue des Deux Mondes* for a criticism of his drama which appeared in that journal. He wrote an answer to the criticism, and sent it to the editor, who declined to publish it. Hence the action. Just how far a publication can go in condemning an actor or play has never been satisfactorily settled, and therefore the result of the suit is awaited with interest.

The failure of Secret Service in Paris is doubtless very familiar to you, and therefore may be passed over without comment.

A piece of a very different kind and much more successful was produced two days later at the Vaudeville. It is called Jalouse, and deal with a loving young couple's domestic tribulations, caused by the extreme jealousy of the wife. Any flimsy pretext is a sufficient foundation to her for a castle of suspicion, which comes tumbling down about her ears when she finds that it has no foundation at all. But finally there is a serious quarrel resulting from a trick of the servants. These, a valet and a chambermaid, are extremely anxious to go to a ball together upon a certain night rather than attend the guests which the young couple have invited to visit them upon that night. And so, with a view to stirring up the wife's jealousy and thus creating a scene that will break up the company and enable them to attend the ball, the maid sprinkles perfume upon the husband's coat, and also places there three or four of her long black hairs. When embraced by him the wife smells the perfume. She immediately becomes suspicious, and her suspicions are confirmed by the hairs. The guests arrive only to find the young couple in a violent quarrel. The company departs, and the wife leaves for her parents' home in the South of France. Upon this house the curtain rises in the second act and shows the old couple over a quiet evening game of dominoes—a perfect picture of domestic peace and happiness. Their serenity is abruptly broken in upon by a friend of the young couple who has hurried from Paris to warn the parents of their daughter's coming and to devise a plan to mend the rupture in her young married life. They decide that it would be a good scheme to give a young wife an object lesson in the evils of domestic quarrels and jealousy, and therefore when they hear her approaching they simulate a violent altercation. The humor of this scene is enhanced by the arrival of the brother of the young wife, who took his fiancée to the dinner which was broken up by the quarrel, to show her the peace in which the members of his family lived, and having left there in despair had brought her to his parents' home to convince her. Everything is, of course, straightened out in the end. Jealousy is allayed and tranquillity reigns under these domestic roof-trees.

La Mort De Hocke, a historical drama in five acts and nine scenes, by Paul Déroulède, produced at the Porte-St.-Martin, is a series of episodes in the life of General Boulanger, and is a dull drama that made the audience yawn. The public has lost interest in Boulanger, and as the author loses no opportunities to sound the praises of his "hero" the play is tiresome.

The story of La Marice Recalcitrante, which is being played at the Théâtre Dyazet, is rather too Frenchy for a detailed description. It is, moreover, only a revival, and therefore requires no comment except that it is nightly entertaining large audiences.

A sombre and dispiriting play is Les Trois Filles De M. Dupont, produced at the Gymnase. Its tone is distinctly pessimistic, and the darkness of the picture is unrelieved by a single pleasant scene or situation. For this reason and because of the extreme broadness of some of the dialogue the play would never go with any but a Parisian audience, and even with them it is doubtful if the drama achieves much success. In many ways, however, it is very clever. Its pictures of *bourgeois* life are drawn to the life, and the first scene, although it illustrates with much cynicism and irony the sordidness of a provincial family, promises a great play. This promise, however, is not realized, as the play after four acts has arrived nowhere and has proved nothing. The principal characters are a disappointed and churlish printer and his three daughters, the eldest of whom is an unattractive old maid, whose love and sacrifice are rewarded by ingratitude and unfaithfulness; the second has been married through her parents' greed to a man she loathes, and the youngest has left her home and become a cocotte in Paris. This will give an idea of the general atmosphere of the play.

It is with relief that one is able to turn to Petites Folles, a dainty and sparkling little comedy by Alfred Capus, which has been produced at the Théâtre des Nouveautés, and which is sending large audiences home in great good humor with themselves and the world in general. The texture of the pie . is as thin as air, but it is also as clear and oracing as ozone. The heroines are two rather gay and frivolous young sisters, who are married but have a penchant for flirtations. These they carry so far as to compromise their reputations and arouse the jealousy of their husbands. But there is no real harm in these little affairs after all. The young women love their husbands, and always draw back when they see that things are going too far. A farcical duel which the husband of one of them fights opens the young wife's eyes to the danger of her conduct, and afterward flirtation is eschewed by the young women. Their husbands become the recipients of all their smiles.

The Bouffes-Parisiens, the smallest of Paris theatres, was reopened on Oct. 11 with Les Petites Femmes, an operetta which, in its smallness of importance and pretense, somewhat resembles the theatre. The theme has no suggestion of originality. It deals with the adventures of a young man who has dallied much with cocottes but decides to get married. Upon his wedding day he attempts to obtain possession of love letters which he has written to three mistresses. Through the familiar contrivance of putting the wrong letters in the wrong envelopes there is imminent danger of the letters written to a fashionable married woman coming under the eyes of her husband. In the following acts there is an amusing chase for this individual through various resorts of the half-world, and at last the compromising letters are recovered from him before he has read them. The music also lacks originality, and the production can hardly be called an unqualified success.

A translation of Richelieu was put on at the Théâtre De L'Odeon, and has been condemned for its stilted theatricalism and old-fashioned artificiality.

According to the dispatches Bernhardt is meeting with extraordinary success in Holland. After the performance of Phèdre at the Hague she was serenaded, and a torchlight procession was held in her honor. It is also learned from a German source that Duse is studying a new role in the Antigone of Sophocles, in which she will first appear in Berlin, and is also contemplating an appearance in Hamlet.

There is considerable agitation in theatrical circles in Berlin over the question of whether the authorities will permit the performance of Johannes, the new religious drama by Sudermann. It seems that there is an old law, dating back to the beginning of the century, which prohibits the production of plays dealing with Biblical subjects. Under this law the President of Police, who is dramatic censor in Berlin, forbade the production of Johannes. This raised so great a storm of protest that the Emperor has taken the manuscript and will himself pass upon the propriety of the production. His decision means a difference of $50,000 to Sudermann. As many dramas dealing with Biblical and religious subjects in general have been presented in Berlin, and as the Emperor takes a tolerant view of such subjects, it is confidently expected that his decision will be favorable to the production.

L. A. H.

THE DRAMA IN GERMANY.

Rejane's Triumph—Trilby—A Successful Farce—Operatic Notes.

(Special Correspondence of The Mirror.)

BERLIN, Oct. 17.

The theatrical season of 1897-98 is now well under way. Madame Rejane and an excellent company of French players have just completed an engagement of six nights at the Lessing Theatre. Madame Sans Gene and Le Demi-Monde were the plays of her repertoire which proved most satisfactory. The Berlin critics gave the French artiste excellent notices and as a consequence she played to standing room only.

Several members of the company came to the Wintergarten one evening and requested Manager Dorn, who was at the door, for seats. It happened that Marchand, of the Folies Bergère, of Paris, was also standing there. Dorn, to have his joke, explained in his best French that he had not the power to grant admissions, but if they would apply to Mr. Marchand they would no doubt be accommodated. Marchand, whom they did not recognize, took them in at a sign from Dorn, gave them seats and then held a long conversation with them in genuine Parisian French. Toward the end of the evening the Frenchmen could conceal their astonishment no longer. One of them exclaimed:

"How is it possible that you, a German, speak the French of Paris as well as a native? We never expected to hear such French in Berlin." They are guessing yet.

Trilby is being played at the Neues Theatre. The piece loses much in the translation, but on the whole is not unlike our American production. One peculiar change is made in the last act. You will remember that at the Garden Theatre Trilby is rehypnotized by Svengali's photograph. Here, a large painting covered with a black cloth is brought in and hung up on the wall. At the cue Trilby raises the covering and the painting of a man in evening dress is disclosed—all but the head. The place where it ought to be is empty. It seems that Svengali is in the habit of putting his head through the wall and into the frame; but to-day he is late. So Trilby is compelled to become partially hypnotized by a hole. Later the head appeared. The humor of the situation seemed to strike the actor, for it was by a sardonic grin that Trilby met her death.

A peculiarity of the theatres presenting the drama is that they dispense with music between the acts. The waits, although short, are made amid oppressive silence.

At the new Goethe Theatre the forbidden Vienna piece, The Fourth Commandment, is being given to full houses. The plot could hardly be understood in the States, as it deals with the Austrian practice of parents selling their daughters to lovers for money.

Oct. 24.

This week saw the first production of a new farce by Blumenthal and Kadelburg, called here Hans Huckebein, but which will be produced in the Spring in New York by Augustin Daly, under the title The Lady of Ostend. The play contains well-known farce-comedy characters, such as the amusing mother-in-law, the Don Juan father-in-law, the jealous wife, the innocent sister, and the poor, wrongly suspected husband. The right man always appears at the wrong moment, and when least expected; nevertheless the play is an emphatic success and every night the actors receive from ten to fifteen curtain-calls. The piece is one of that class that one must not examine too closely, and above all it requires excellent acting. Its charm lies in the little surprises which the authors have prepared for the audience. They have at the same time shown a desire to be up to the times, in so far as the plot hinges about a moving picture exhibition given in Berlin. The hero, or rather victim, of the play is the young husband, who has occasional little frolics on the quiet, and who has the misfortune always to be discovered. In this case he has a rendezvous of a most harmless character at Ostende, and with a most enticing young woman. Now it happens that with his customary ill luck he is photographed in company with the lady by a moving picture camera. This picture is then exhibited at one of the Berlin theatres, and is seen by his wife and mother in-law. This is the substance of the plot, which the authors have worked into a play. After Huckebein's friend has been compromised and the husband of the lady in the picture has shown his athletic tendencies, the affair is explained and all ends joyfully. The adventuress, of course, proves to be an adventuress only because she is engaged by the kinetograph company to secure amusing scenes for their exhibition. Huckebein and his friend fall into the trap she has laid and are afterward laughed at for their stupidity.

Of course, the necessary adjunct to the success of such a piece is a good company. Herr Schonfeld played leading comedy part as Hans Huckebein in a way that left little to be desired. Herr Guthert gave an excellent representation of the fighting husband. The other parts were in good hands. The authors are highly elated over the receipt of a telegram from Mr. Daly reserving the play for an early New York production. This is the first time in a long time that a play has gone from here direct to America. The newspapers, with one exception, have been unanimous in their praise of the play.

It is announced that Jean de Reszke will appear at the Opera House during December in Lohengrin, Siegfried, Faust, and Raoul.

The ballet corps of the new Olympia Theatre, formerly the Circus Renz, will consist of about three hundred dancers. Eighty are Italian, and the others English. The Italians were collected by Bolossy Kiralfy, in Naples and Rome, and are being constantly drilled under his personal supervision.

A Milan, Italy, paper announces that Verdi is building a home for old musicians who cannot support themselves, at a cost of 500,000 lire, and with a yearly endowment of 75,000 lire. It is said that he walks into Milan daily to see how the work of construction is progressing.

Rejane has gone, and the general impression which she has left behind is excellent. Of course, a few of the German critics could not give her their full approval, since she is French. Nevertheless, she pleased her audiences and did a large business. Incidentally the German actors learned something from the careful way in which she held her rehearsals. She is now on her tour through Germany, and is arousing great enthusiasm. In Breslau three thousand people gathered under her hotel window shouting "Vive la France," and wound up by singing the French national anthem.

F.

AUSTRALIAN NOTES.

(Special Correspondence of The Mirror.)

MELBOURNE, Sept. 9.

In a Locket, a new farcical comedy, by Harry and Edward Paulton, was produced at the Princess' Theatre for the first time in Australia. Mr. Paulton, Alma Hanley, Albert Whelan, Lillie Bryer, and Lena Brasch took the principal parts. The theatre will be closed for a week to make preparations for A Royal Divorce.

In the Ranks has been giving very good results, the house being well filled every night.

Frank Thornton produced Sweet Lavender at the Bijou Theatre with his usual success. The Strange Adventures of Miss Brown, Charley's Aunt, and The Private Secretary are all to be reproduced before his season closes.

Lottie Moore is to be leading lady in Harry Rickards' pantomime at the Palace Theatre, Sydney.

A Bunch of Keys has been produced by Rickards' company in Brisbane.

The Fitzgeralds' new organized circus will open a season at Perth early next month.

Tommy Hudson and his Surprise Party are doing good business at the Adelaide Bijou.

George Darrell is to play another season at the Perth Royal before leaving for London.

The Brough company opens its Eastern tour at Calcutta on November 4.

Daisy Holley, the well-known dancer, leaves for America shortly.

Ada Colley, the Australian singer, is engaged at the London Empire Theatre.

The Paulton-Hanley company will open their Brisbane season on Sept. 30.

Fitzmaurice Gill has joined the Bland-Holt company.

It has been cabled Mrs. Potter and Kyrle Bellew have made a big hit at London Duke of York's Theatre in Francillon.

Maggie Moore and her company opened at Parramatta for a short season. They appear at Bathurst, Albury and Wagga before coming to Melbourne.

It is rumored that Mr. Cosgrave will soon play a season at the Bijou Theatre.

Frank Thornton goes to Broken Hill and South Australia after his Melbourne season.

Addie Conyers is to be principal boy in Harry Rickards' pantomime.

Alice Leathbridge and Teddy Lonnen, both well known in Australia, are said to be coming out again in a burlesque under engagement to Harry Rickards.

JAMES M. ROBISON.

SYDNEY, N. S. W., Sept. 27.

There is little or nothing to chronicle in theatrical matters since last mail.

The French Maid continues its smooth run of success at Her Majesty's Theatre, and Ada Willoughby, John Peachey, Ernest Shand, and John Coleman in the principal roles continue to give satisfaction.

At the Lyceum the McMahons' venture of a season at very popular prices of Robbery Under Arms has proved a very big success, the theatre being crowded. Alfred Dampier as Captain Starlight is as good as ever, and his fine voice shows no sign of wear. Lily Dampier is to have a benefit next week prior to leaving for London.

The veriscope, under E. G Cooke's and G. M. Welty's management, at the Theatre Royal, draws big crowds, who follow with interest the exciting Corbett-Fitzsimmons fight. George Rignold opens at this theatre on Saturday next with a revival of the stirring military drama, In the Ranks, which has recently been so successful in Melbourne.

The Biograph company at the Palace continues to draw, Lillian Tree proving a strong factor in the success.

Harry Rickards' Tivoli still delights its patrons with a good variety bill. The Selbeni cyclists are still at this hall.

Rickards' Musical Comedy company opened at the Brisbane Opera House on Saturday week last in A Bunch of Keys, and are doing well. They are due next week at the Palace, Sydney, and go to Melbourne for the race week.

Much satisfaction is expressed here at the success attending Williamson and Musgrove's first effort at London management. If this success continues it will open up a new field for Australian artists. Florrie Forde and Florrie Esdaile, two Australian music hall stars, are meeting with much success at the London halls.

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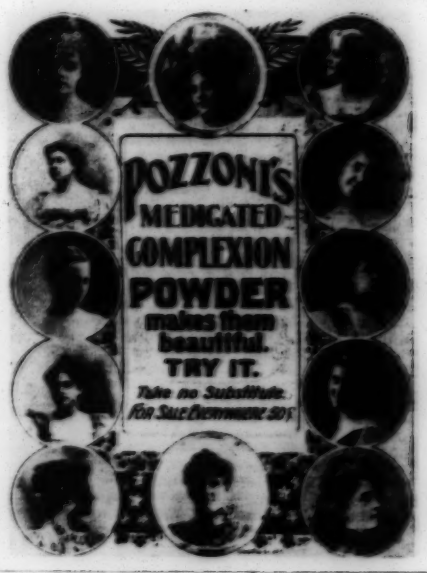

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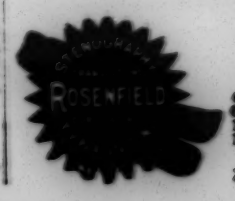

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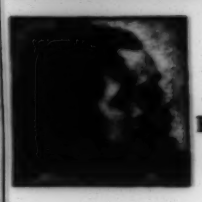

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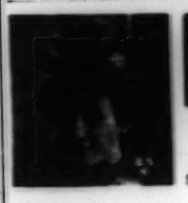

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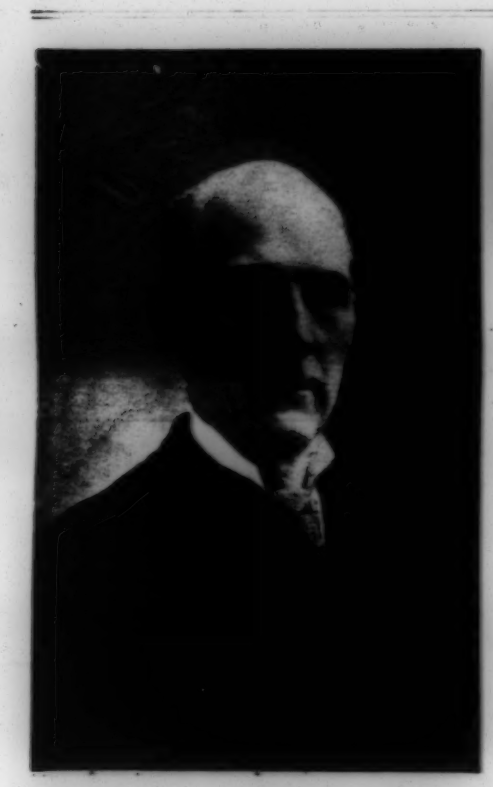

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OPENING OF NEW THEATRE

WANTED

A First-Class Attraction,

ALSO

Bookings for Balance of Season.

STAGE DIMENSIONS:

Proscenium opening	32 feet
Height to Gridiron	50 "
" Fly Gallery	25 "
Width between Girders	42 "

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I WARN ALL MANAGERS

of Theatres and Halls that I will hold them responsible for allowing my play, THE WORLD AGAINST HER, or any infringement on the name or play, to be presented in their houses.

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WE have the largest stock in the U. S. Our catalogue describes 1,000 printed plays which may be performed free of royalty. We are also agents for royalty plays. 128-page catalogue sent free on application. The Dramatic Publishing Company, 358 Dearborn Street, Chicago.

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Master Stage Carpenter.

Contractor and Builder of Scenery for Traveling Productions, Theatres, Halls and Places of Amusement. Plans and drawings giving correct and practical measurement and sizes of new stages. All estimates include use of my patent appliance, and are conceded to make the lightest, strongest and best scenery now in use.

Careful and correct estimates, specifications and advice for the letting of all work in the stage carpenter department.

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STARS AND COMBINATION.

PROCTOR'S THEATRE, 23D STREET.

ORIGINAL CONTINUOUS VAUDEVILLE.

High-class novelties all the time from noon until midnight 11 P. M.

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Afternoons at 1.30, Evenings at 7.

FIRST-CLASS ATTRACTIONS

WANTED AT ALL TIMES.

Write for dates. Combination always applied for. Address the respective managements.

F. F. PROCTOR, Sole Proprietor.

Theatrical "Trust" Supplement No. 2.

THE NEW YORK DRAMATIC MIRROR

1432 BROADWAY. NEW YORK: SATURDAY, NOVEMBER 20, 1897. PRICE THREE CENTS.

SOWING THE WIND.

HOW THE THEATRICAL TRUST HAS MET TRUTH-TELLING.

Statements of Facts As to Its Demoralizing Operations Opposed by Cowardly Reprisals and the Withdrawal of a Few Advertisements from "The Mirror"—Methods of "Defense" that even a Shyster Lawyer Would Hesitate to Recommend.

How has the Theatrical Trust met the charges made by THE MIRROR, based on facts, that the Trust is a dishonest, demoralizing and iniquitous combination?

Has the Trust met these accusations by controversial statement, by allegations tending to disprove, by any means that would convince the public that THE MIRROR had lied about the Trust?

No! Yet the members of the Trust have not been idle.

They have shown all of the night-time activity that a detected and exposed enemy of society would show.

They have indulged in every cowardly form of reprisal against THE MIRROR that an association of coward minds might conceive.

And they have resorted to the defensive devices that a shyster lawyer employed in a criminal case would hesitate to recommend.

Not one of THE MIRROR'S square and open statements has been met squarely and openly. And every energy of the members of the Trust most active in Trust affairs and most concerned in the profits of the Trust's reprehensible methods has been turned to futile attempts to cripple and injure THE MIRROR for opposing this iniquitous combination and telling the truth about it.

Nixon (Nirdlinger) and Zimmermann of Philadelphia, members of the Trust, whose own methods in theatrical management in that city stink in the nostrils of honest men, met truth-telling by trying to embarrass THE MIRROR there. They coerced five newsdealers to stop selling THE MIRROR. THE MIRROR is to-day sold in more than two hundred regular places in Philadelphia, and the newsdealers near the coerced places sell all the copies of THE MIRROR that the coerced places sold, in addition to the copies they before sold. THE MIRROR is in no wise injuriously affected by this petty bit of business, whereas Nixon (Nirdlinger) and Zimmermann have earned by it the contempt of the few persons who had not before held them in disdain.

Al. Heymann met the truth-telling by withdrawing from THE MIRROR an advertisement of the Knickerbocker Theatre for which he had paid three dollars a week, and by countenancing the efforts in the same direction of his partners in the Trust.

Charles Frohman conceived himself to have been affronted by the truth-telling, and withdrew advertising worth nine dollars a week from THE MIRROR.

Klaw and Erlanger, the "booking agents" of the Trust, met the truth-telling by threats to boycott managers who might advertise in THE MIRROR. In other words, they said to managers who at the moment were in a position that made it necessary for them to listen to what Klaw and Erlanger had to say—at some other moment such managers might naturally have punctuated a defiance of such a method with a literal kick—that if these managers should continue to advertise in THE MIRROR, Klaw and Erlanger would not give them routes—would not "book" them—in short, would shut them out of the opportunity to do business.

Klaw and Erlanger, not satisfied with this system of doing "business"—a system presumably admirable to them and to the other members of the Trust—have gone so far as to issue orders to their advance agents, business managers, actors, and other employees that such agents managers and employees must not buy or read THE MIRROR, on pain of dismissal!

And all of these various members of the Trust, jointly, having failed to intimidate the general distributing agents of THE MIRROR, have brought suit against the printers of THE MIRROR for libel, in the vain belief that they could thus stop the telling of the truth about an illegal, iniquitous and dishonest combination which, by its methods against THE MIRROR more than proves everything THE MIRROR has alleged against it.

But THE MIRROR is published as widely as ever; and this supplement to THE MIRROR will issue regularly and will tell the truth about the Trust until the newspapers of the country—they are awakening to the truth—make it impossible for the Trust to dishonestly fatten upon and demoralize the American theatre.

AN INSTANCE.

How The High-Handed Method Failed To Work With Manager Lawrence.

An interesting illustration of the insolence and arrogance of the Syndicate in matters that relate to the interests of its members was furnished last week.

Hugh Chilvers had been engaged for the comic opera, 1999, which opened at the Casino on Monday night, and was rehearsing with the company when Klaw and Erlanger, who had arranged to have the comic opera Peg Woffington fill a week at the Walnut Street Theatre, Philadelphia, found that they needed a baritone and asked Messrs. Ensign and Lawrence, owner and manager of 1999, to lend Chilvers for Monday night only to open the engagement in the Philadelphia theatre. They were accommodated, on the express understanding that Chilvers should return to New York and resume rehearsals with 1999 on Tuesday.

Having secured Chilvers, it appears Klaw and Erlanger made a play to keep him in Philadelphia all the week, without regard for the interests of those concerned in the production of 1999. They boldly declared that he should remain in Peg Woffington, as it was "necessary" that he should there remain.

Percy Lawrence, who had a definite contract with Chilvers for 1999, went into Klaw and Erlanger's place on Tuesday.

"You can't have Chilvers," said Abraham Lambert Erlanger, offensively. "We want him in Philadelphia."

Mr. Lawrence quietly reminded Erlanger that the 1999 management had a contract with Chilvers, and that Chilvers' services had accommodatingly been given to the Syndicate people for one night only, on a definite understanding.

"That makes no difference," bellowed Erlanger: "we need him, and," continued he with a characteristic gesture, "if you insist upon his return and it should happen that 1999 is a success, we won't give you a route—do you understand?"

Mr. Lawrence, who is not one to waste words with a person of Erlanger's type, turned with contempt and started for the door without a word. Erlanger's bluff had not worked.

"Hold on!" cried Erlanger. "I'd like to talk with you."

Mr. Lawrence turned, without returning, and quietly said: "I have no wish to talk with a man who holds a pistol to my throat, and you and your route may go to Hades."

Chilvers returned to the rehearsals of 1999, but not until Thursday.

This is a specimen of the Erlanger bullying, and it also describes how ineffectual the Erlanger bullying is when it is directed at a man who is familiar with Erlanger's mental measurement.

NOT YET DECIDED.

Our Boston correspondent says: "There seemed to be an impression that Julia Arthur would play the Tremont this season, but it is now said that the Syndicate has not yet decided in which theatre it will permit her to appear."

STORY OF THE "TRUST"

ANOTHER CHAPTER IN AN INTERESTING NARRATIVE.

Newspaper Expressions When the Combination was Taking Form—Heymann's Philanthropic Essay as to Its Purposes—Henry Irving's Expression to the London "Chronicle."

Last week THE MIRROR Supplement told of the beginning and growth of the so-called Theatrical Syndicate or Trust and of the several early and abortive efforts that were made by managers and stars to organize a safeguarding opposition.

Almost from its inception the Trust was regarded with suspicion by a number of outspoken newspapers whose utterances, especially during the early part of last Spring, clearly indicated the dangers to which the fulfillment of its plans exposed the interests of our stage.

The New York *Press*, in March last, characterized the Syndicate as "a colossal monopoly, but one that must be directed wisely, unselfishly, and for the benefit of the general community. Unless this Trust is healthful to us in all its operations, the public can crush it immediately. The drama is a luxury, and luxuries must be placed before their prospective customers reasonably as well as alluringly."

The Chicago *Times-Herald* was one of the first newspapers to comment on the probable effects of the Syndicate. On March 28 it published the following article:

There is a great deal of talk about the Theatrical Syndicate, which is supposed to be controlling the destinies of the great theatres and principal companies in the United States. That which was foretold in these columns a year ago has apparently come to pass. Mr. Heymann, sitting in the back office in the Empire Theatre Building, New York, is master of the situation. A majority of the important theatres and stars of the country pay tribute to him and to his associates, while those remaining outside the sheepfold find it difficult to book their time profitably. Quite naturally this unusual combination of circumstances excites many conflicting emotions. Those who profit by the alliance are lond in its praise, and some are almost of the opinion that Mr. Heymann should be canonized for the great benefits he has conferred upon the theatrical guild. But this opinion is not shared by those who are left out in the cold. They affirm with great warmth of rhetoric that the Syndicate is a Trust organized in restraint of fair competition, and having as its basis not only a selfish but an illegal purpose. As Trusts are extremely unpopular just now, the public is inclined to look askance at the doings of Mr. Heymann, and to inquire with some interest whether he is really established as a dictator to whom all who do not wish to be crushed must humbly bow.

Mr. Davis, of the Columbia Theatre, who is Mr. Heymann's Chicago partner, assures me that there is no thought of a dictatorship, and no intention of driving to the wall those who do not pay tribute to Caesar. The intention is, he says, to systematize the business, enforce contracts and scrutinize the bookings in such manner that there shall be no clash of interests at any point. Attractions suited to one theatre are not always appropriately placed in another house, and this point the Syndicate is supposed to consider. Thus, in Chicago, the comedies are sent to Hooley's and the spectacular shows and comic operas to the Columbia, an arrangement believed to be profitable to each. No doubt this is an excellent plan for the theatres in question, but the other theatres that are barred out of all chance of competing for the services of the numerous companies under contract to the Syndicate are inclined to take another view of the matter. They insist that, the market being cornered by a Trust, they are hindered from all competition. Moreover, they say other things more forcible than polite, and the conflict of opinion grows warm apace.

Evidently the Syndicate is on trial. If it proves to be beneficial in a general sense it will doubtless survive, otherwise not.

The Chicago *Inter-Ocean* also took up the question, and said:

There is a growing antagonism against Trusts and Syndicates in all lines of business. The fact that various Legislatures have made enactments against them, and that the National houses will undoubtedly shortly put into force measures that shall suppress or limit the movements of large organizations that are devised to control independent interests, or practically do away with all competition, indicates how deeply the country at large is interested in the movements of monopolists. The true inwardness of the so-called Theatrical Trust has never been revealed; judging from various reports it is to keep down the terms given to attractions, and vastly reduce the number of theatres that have heretofore essayed to play first-class attractions. This is certainly something worthy of serious consideration in a city like Chicago.

On March 15 THE MIRROR sent to sixty-five leading stars and managers a circular letter, inviting them to a frank and impartial discussion of the whole matter of the Syndicate in all its phases, without fear or favor, in which it said:

The subject of the Syndicate is one that deeply concerns every one associated with the stage, and THE MIRROR has decided to open its columns to a frank and impartial discussion of the whole matter in all its phases, and to that end it invites you, without fear or favor, to communicate your views on the Syndicate and its probable effect for publication.

THE MIRROR waited nearly a month, and by that time it had received exactly six responses. This spoke loudly for the extent of the panic created by the Syndicate among managers and stars. The lamentable fact was here revealed that these managers and stars were in such fear of the Syndicate that they dared not express their views publicly under their own signatures regarding it, although in many cases those views were known, when privately expressed, to be decidedly against the Syndicate and its selfish aims.

Al. Heymann, hearing of these circular-letters, called upon THE MIRROR in a state of florid and raucous excitement and threatened all sorts of dire consequences in the event of its giving publicity to any discussion of what he termed his "private business." He calmed down shortly, however, and ended by inviting THE MIRROR to investigate the Syndicate's methods.

Such an investigation took place, and the result appeared in an article in THE MIRROR of April 10 last, wherein the claims made for the Syndicate by Heymann were set forth, and the few views that THE MIRROR had been able to collect from those to whom its circular-letter had been addressed were also published.

Heymann said that the concern controlling the bookings of fifty or sixty leading theatres in the principal cities of the country was neither a Syndicate nor a Trust. He explained that there was a Theatrical Syndicate which antedated the booking business, of which Heymann is the head. Some time before this was established, Heymann with Nirdlinger (sometimes called Nixon) and Zimmerman, Charles and Daniel Frohman, and Klaw and Erlanger formed a syndicate to share risks or profits in producing plays. An agreement was made covering a term of years by which speculation in plays should be shared. Heymann said that the booking business was an entirely separate and independent thing. The men in the Syndicate having theatres of their own and wishing to fill their time as well as book their plays put their own houses into the booking concern. Managers of other theatres were invited to join, and in some cases Heymann and his associates assumed the leases and undertook to pay the local managers' salary and divide the profits with them. In certain other theatres the managers agreed to pay a special fee for the attractions booked. Heymann then explained the inducements which were held forth to outside theatre managers to place their theatres under the control of himself and his associates. A true explanation of that phase of the matter would be interesting.

Heymann recited all the well-known arguments which have been speciously presented by him and the others in divers form. He dwelt particularly upon the fact that the terms could be adjusted equitably both for the attraction and the local manager. He denied that there was any intention to build up a monopolistic scheme. He said that it was simply to introduce into the theatrical business more reliable methods than had previously prevailed. Certain stars and companies that obtained larger terms than their drawing power justifies were to be cut down on percentages. But he emphatically asserted that attractions would not be "squeezed" on terms and that percentages long established for first-class attractions would be continued in all cases where they were deserved.

He denied—quite unnecessarily, it appeared—that the booking concern had anything to do with the art side of the stage—it was a commercial concern entirely. He claimed that opposition to the scheme was due to the resentment of managers outside of the Syndicate with whom it wished to have no business relations.

THE MIRROR summed up Heymann's exposition of the Syndicate in these words:

Whether it will be kept to the legitimate uses that are claimed for it now; whether it will be possible to hold together for long so many diverse elements as compose it; whether the men in control, having acquired power, will use it wisely and well; whether the effort to satisfy the needs of both theatre and attractions will eventually resolve itself into the ticklish performance known as "carrying water on both shoulders;" these and many other interesting questions time alone can answer. Next season the Syndicate will receive a fair trial, and on the result its future will depend. Meanwhile, THE MIRROR has performed what it conceives to be its duty in the premises.

It was not long after this article appeared that THE MIRROR had opportunity to learn the true inwardness of the Syndicate, and found, beyond any question of doubt, that the fears which had been expressed as to the ulterior

(Continued on Page 3.)

THE NEW YORK
DRAMATIC MIRROR
[ESTABLISHED JAN. 4, 1879.]
The Organ of the American Theatrical Profession
1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

NEW YORK, - - - - NOVEMBER 20, 1897

THEATRICAL "TRUST" SUPPLEMENT No. 2.

CASTING THE BOOMERANG.

FINDING that threats would not deter THE MIRROR from exposing the methods of the so-called Syndicate, various members of the so-called Syndicate laid their heads together and evolved a scheme to injure the business of THE MIRROR that was both futile and foolish.

AL. HEYMANN withdrew from THE MIRROR a three-dollar-per-week advertisement of the theatre from which the acid of his personal malice ate away the name of ABBEY.

CHARLES FROHMAN withdrew from THE MIRROR three advertisements of theatres, amounting to nine dollars per week.

SAMUEL F. NIRDLINGER (sometimes called NIXON) and J. FRED ZIMMERMAN, the base of whose operations is Philadelphia, fatuously imagined that they could stop the sale of THE MIRROR in that city. The newsdealers in five hotels where tickets for the three theatres of NIRDLINGER (commonly called NIXON) and ZIMMERMAN were sold were coerced into taking THE MIRROR from their stands. Yet there are more than two hundred places in Philadelphia where THE MIRROR is on sale, and the edition of THE MIRROR in that city has increased since the ukase of NIRDLINGER (commonly called NIXON) and ZIMMERMAN was promulgated.

A peculiarly malicious and criminal effort by KLAW and ERLANGER to injure THE MIRROR, although of no effect, will be described fully in the next number of this Supplement.

Messrs. HEYMANN, FROHMAN, NIRDLINGER (sometimes called NIXON), ZIMMERMAN, KLAW and ERLANGER will be quite as successful in their characteristic attempts to embarrass THE MIRROR as they would be in resolving to cripple the Metropolitan Traction Company by refusing to embark on a cable car.

DOUBLE DEALING.

THAT was a fine frenzy of honest indignation that marked AL. HEYMANN'S refusal to do business with FRANCIS WILSON last March, on account of what HEYMANN called Mr. WILSON'S "double dealing," was it not?

Mr. WILSON had held time at a Washington theatre in which he had played for years and declined at once to tie himself hand and foot with the Syndicate rope.

He was what AL. HEYMANN called "a shining mark," and HEYMANN, realizing that Mr. WILSON was quite the reverse of putty in his hands, decided to "make an example" of him for the discouragement of actors of different metal who might take it as a warning.

AL. HEYMANN does not appear to have succeeded as he expected, however, in the case of Mr. WILSON, who is doing a better business today than nine out of ten Syndicate attractions.

The "double-dealing" phrase, too, is the most amusing part of the incident. In a letter to Mr. WILSON'S manager at the time HEYMANN said:

One of the reasons why we formed this combination was to protect local managers from just such juggling of time as you are attempting.

But who is to protect local managers from the outrageous juggling of time that the Syndicate is stendily indulging in for the benefit of its immediate members and to the vital injury of the local managers?

A "BUSINESS" VAGARY.

THE repugnant and insolent swagger and cheap browbeating that show the utter lack of civilized deportment in the persons who "shift" dates for the so-called Syndicate afford the most remarkable "business" vagary that has yet obtained under Syndicate auspices.

Persons of character who have been affronted in the office of KLAW AND ERLANGER have increased in number relatively with the growth of the Syndicate interests and the abnormal development of the heads of these booking agents and partners in the Trust.

Foreign as all upstart insolence is to right business conduct, it is occasionally seen in many branches of trade; yet inevitably it provides its own punishment and works its own cure. In good time it will doubtless disappear from the offices of the persons who among all those immediately concerned with so-called Syndicate affairs are the most gratuitously and intolerably offensive. With some persons it is but a step from overbearance to obsequiousness, and circumstances work the change.

INVITING ANNIHILATION.

The men who run the so-called Syndicate are losing their heads. Their efforts to escape the rising tide of protest and indignation now besetting them are futile and frantic.

These men foolishly imagine that they can stem this tide by withdrawing theatre advertisements from newspapers here and elsewhere, and by threatening to bring suit against newspapers that discuss what Al. Heymann calls the "private business" of the so-called Syndicate.

The manager of a theatre with deadly Syndicate entanglements in a city not far distant from New York was ordered to remove his advertisement from the principal newspaper there. He meekly obeyed.

This week a well-known star is playing an engagement in that theatre. His manager was informed last week by the so-called Syndicate before leaving New York that he must not place an advertisement in that newspaper individually or permit his press-agent to furnish it with material, or hold any communication with it whatsoever, under dire and dreadful penalties for non-fulfilment. The manager reluctantly bent his neck to the yoke.

How long do the men composing the so-called Syndicate imagine such methods will be tolerated? Can they point to one instance where a policy of browbeating clients, defying public sentiment and seeking by ridiculously misdirected means to suppress the free press has led to aught save annihilation?

PROMISE AND PERFORMANCE.

ON March 7 last THE MIRROR published a statement from AL. HEYMANN as to the so-called Syndicate, in which he said:

Our advent should be hailed with delight, as our competition will be a healthy one, and will prove beneficial to the public and the attractions.

It would be interesting to find one attraction that has been benefitted by the "advent" of AL. HEYMANN and his Syndicate associates. It is easy to find many that have been injured by it. It has not been "hailed with delight" anywhere, and it is coming to be vituperated wherever its evil potencies have been felt.

COMING TO JUDGMENT.

ONE rock upon which the Trust's method of misrepresentation will split already looms upon the sea of Trust enterprise.

What is called "the provincial public" is neither ignorant nor simple minded; and what is called "the provincial press" is evidently much more able and critical than what is called "the metropolitan press."

Lies, like curses and chickens, come home to roost.

A FABLE, YET A FACT.

A monkey with an abnormally large head and a rotund stomach had a beautiful new red carpet spread over his monkey house office.

Another monkey, who did not have an abnormally large head and a rotund stomach, called at the monkey house office and expressed his admiration for the beautiful new red carpet.

"Ah, yes, it is beautiful," said the monkey with the large head; "a damned sight too good for monkey actors to walk on."

Whereupon the visiting monkey replied: "Oh, please don't speak so, for had it not been for monkey actors, you would still be climbing up windows and gutter pipes, asking for a penny or trying to sell second hand monkey jackets."

Then there was a dreadful chattering in the monkey house.

The moral will be known at the finis of the monkey swindlicate.

THE SYNDICATE AND THE ATTRACTION.

AFTER ÆSOP.

A Syndicate used to spend whole days in jollying an Attraction, at the same time sending its own attractions to the Houses where the jollied Attraction hoped to win sustenance. Whereas the jollied Attraction was regularly assigned to Houses where there was no sustenance.

"Alas," said the Attraction at last, "you have jollied, yet you have fattened, while I have grown thin."

Which is but a fable to illustrate the foolishness of depending upon jollying as a diet.

That Row in San Francisco.

New York Daily News.

The Theatrical Trust, and Mr. Charles Frohman in particular, has stirred up a nice little row in San Francisco. Mr. Frohman recently announced to the coterie of young men who write so-called "theatrical gossip" for the New York papers, and print all the flamboyant puffs the Frohman press agent sends out, that San Francisco was not appreciative enough of his productions, and hereafter he would give that town the go by. The critics of the Pacific coast, who have not always poured the honeyed words of praise into the Frohman ear, and the public do not seem appalled at this threat. In fact, they are inclined to make merry over it, and deride Mr. Frohman's claims as a producer of artistic plays. The people of San Francisco will not part with their dollars to see mediocre performances, and they have discovered that most of the Frohman output is mediocre.

Shall We?

New York Musical Courier.

We shall presently hear of a personally conducted lecture tour of the Pope of Rome under the management of Heymann and Co.

HEYMANN'S CALIFORNIA LEGACY.

A Suit for Heavy Damages the Sequel to His Management in San Francisco.

A suit for $105,000 has been brought against Al Heymann for his failure to maintain as a first-class house the California Theatre, in San Francisco, which he leased for ten years in 1889.

The owners of the theatre and the plaintiffs in the action are Joseph M. Macdonough, William O'B. Macdonough and Agnes M. Agar, who, through their New York attorneys, Agar, Ely and Fulton, aver that on April 25, 1889, Al Heymann leased from the plaintiffs and their mother, Kate Macdonough, since deceased, the California Theatre for ten years, at an annual rental of $13,500. An important condition of this lease is that the theatre shall be kept continually open during the regular theatrical season and that it shall be maintained as a place of amusement, presenting only the best grade of attractions and catering to the best class of theatre patrons. A further condition is that the house, scenery and properties must be kept in good condition.

The plaintiffs, in their complaint, state that none of these obligations was met by Heymann. They say that for the last two years the house has been practically closed, and that the few attractions which Heymann has presented there within this time have been of a very inferior character. The result of this neglect and breach of contract has been a great loss of prestige to the theatre, which before had the reputation of being one of the best in San Francisco; a deterioration of its properties, and indirect but great damage to other property of the plaintiffs, namely, the California Hotel, which adjoins and opens into the theatre, and which derived a large amount of patronage from this juxtaposition prior to Heymann's failure to keep the theatre open. The complaint contains the following:

By reason of the defendant's failure to maintain the said theatre and keep it always open and in use for the purposes of a theatre, its reputation and good will have been greatly lessened, and its value and the value of the plaintiffs' estate have diminished to the great damage of the plaintiff.

The damaging influence of the neglect of the theatre upon the hotel is stated in these words: "The number of guests received and entertained in all its departments has diminished; the business of the hotel has suffered, its reputation and good will have been seriously injured and its value greatly lessened." It is further stated that Heymann was well aware of the blasting effect which his management of the theatre was having upon both it and the hotel, and that many protests were made to him. To these, however, he paid no attention.

To these allegations, Heymann, through the agency of Howe and Hummell, makes a general denial. The case will shortly be tried in the New York Supreme Court, and the attorneys for the plaintiffs are confident of victory.

"The theatre," said one of them to a MIRROR representative, "was one of the best and most prosperous on the Pacific coast until Heymann began to neglect it. The richest and most cultured class in Can Francisco were its patrons. But when these people found that they were being given inferior plays and actors and that the theatre was dark for intervals of increasing frequency they naturally began to cease regarding it as their particular theatre and they pinned their faith to other houses. Thus the theatre lost very valuable good will, and the hotel adjoining, which had been very popular as a resort for the patrons of the theatre after the play, suffered extensively. The scenery and properties of the theatre, moveover, are going to rack and ruin. The cause of this neglect on Heymann's part was his leasing of the Baldwin Theatre. He found that he couldn't maintain both theatres, and the Baldwin received his care at the expense of the California. To use a vulgarism, he bit off more than he could swallow. The property, including the theatre and hotel, is valued at one million dollars, and we regard $105,000 as a very conservative estimate of the loss caused within the last two years by Al Heymann's management."

QUEER BOOKINGS.

The Providence Press Protests Against Trust Methods Illustrated There.

The condition to which the "Trust's" methods have reduced theatricals in Providence, R. I., is plainly described by the *Telegram* and *Journal*, that city's most influential and widely circulated newspapers, in recent articles reproduced elsewhere in this Supplement.

The Providence Opera House is supposed to be the first-class theatre of the place. At least, it charges first-class prices and its bookings are controlled by the "Trust." Not long ago Donnelly and Girard appeared there at $1.50. They had previously played at Keith's popular-price theatre. The same week Courted Into Court was presented in Providence for the first time at Keith's, at prices ranging from 30 cents to 75 cents. Result: Donnelly and Girard played to fair receipts only, while Courted Into Court was given to standing-room-only at every performance.

This is a specimen of the "Trust's" booking performances. It was duplicated in the case of Andrew Mack recently. He was shoved into the Hollis Street Theatre, Boston, to fill one week of Maud Adams' cancelled time, and the following week he was sent to the Duquesne at Pittsburg to fill a week at popular prices. If it is worth $1.50 to see Mr. Mack in Boston, why should it cost considerably less to see him in Pittsburg?

As for Providence, Keith's is patronized by large numbers of the best people of the city, although it is a popular price house, because excellent attractions are presented there—better attractions, relatively speaking, than are usually played at the "Trust" theatre.

No Doubt About It.

Salt Lake Herald.

There is evidently trouble brewing for the big Syndicate headed by Heymann and Frohman and known as The Theatrical Trust.

AS MR. GILBERT MIGHT HAVE WRITTEN.

If you want a receipt for that popular mystery
Known to the world as the Theatre Trust,
Take all the inordinate cinches of history,
Rattle them off to a tune, if you must;
The prodigal prowess ascribed to the octopus;
Insatiate greed of one Croesus of old;
The nerve of the cycle cop who would have locked up us;
Valor of Vikings but slightly more bold;
The tyrannical twist of the torrid Tiberius;
Syndicate powers of Mr. McClure;
The persuasion of Nero, but not quite so serious;
Luck of a Nansen, but hardly so sure.

CHORUS: Take of these elements salient particles,
Make a nice hash of the various articles,
Shuffle them up, and leave on the scum,
And a Theatre Trust is the residuum.

Add just a dash of the Spanish inquisitor,
Slipperiness of the frolicsome flea,
Smile of the cannibal greeting a visitor;
Affable mood of the sociable bee;
Record as sweet as a bone-dust emporium,
Methods as straight as a serpentine coil,
Office as big as a Roman praetorium;
Dealings not always according to Hoyle;
Throw in a spice of ill-fated persistency;
Shove in a certain allowance of gall;
Juggle them up to a blithe inconsistency;
See if your stomach can stand it at all.

THE CALLBOY.

SIDE LIGHTS.

[*Letters from persons interested in the subject of the so-called Theatrical Syndicate, dealing with matters pertinent thereto, will be welcomed to this column. The writer in each case should furnish the editor with his or her name, as a guarantee of good faith, but not for publication unless desired by the writer.*]

MANAGERS WHO RAISE PRICES.

BROOKLYN, Nov. 14, 1897.

To the Editor of the Brooklyn Eagle:

SIR.—I have been a reader of your columns for several years, but nothing that has interested me more in many years than your editorial of this date, entitled "Tariff on Theatre Tickets." I fully agree that Col. Sinn has been the only reputable manager who for years has maintained one price and has not entered into a jobbery with ticket speculators for an increased revenue, to which the theatre-going folks have been subjected for many years. I have been in the habit of attending theatres at least two and three times a week with my family, but never believed in helping a manager to make more money through his ticket speculators. Another evil as great as the ticket speculators has driven me from the doors of several Syndicate theatres, viz., Columbia, Amphion and previous to this season, the Park. The managers have been too graspingly conspicuous in raising their prices too frequently, according to attractions. So I have resolved, and carry it out fully, never to patronize any theatre where they cannot continue and keep fixed prices, without subject to changes at the will of selfish and grasping managers. I advocate the theatre-going folks to do likewise—to prevent impositions. C. K. M.

IT IS EPHEMERAL.

NEW YORK, Nov. 15, 1897.

To the Editor of the DRAMATIC MIRROR:

SIR.—Your articles and the communications in THE MIRROR on the Theatrical Trust make excellent reading, but as for regarding this Trust as an enduring enemy or likely to inflict lasting injury there is no warrant. The composition of the Trust, if scrutinized, will reveal itself to the paying play-going public in the theatrical or sham essence of its pretensions. Already the press of the country is discovering the deceptions, and exposing them. It cannot be long before the public will take up the matter to discuss it, and probably desert the entertainments provided and fathered by men with no artistic knowledge and no regard for the truth. One of the greatest misjudgments of the uneducated theatrical purveyor is that people in the towns are ignorant of the stage. Town people have more time to read, whether magazines, book criticisms, or even Shakespeare than city people. Fake tours, like all counterfeits, have to be redeemed and paid for, not by, but to, the public when the day of reckoning comes.

The raison d'etre of any trust is that it shall benefit and not bamboozle people. Trusts are welcome or odious in the ratios of their usefulness and uselessness. If the Theatrical Trust provides the West and South with entertainments that are in the slightest degree inferior to the same in New York, while their equality is alleged. The days of the Trust are numbered, because the people can be fooled but for a short season. Indeed the Theatrical Trust will have to furnish a better entertainment to the country than it gives of the same name in New York city, if its existence is to escape denunciation. The public of the interior towns may not occupy itself to resent the injuries with which the Trust afflicts companies or stars or theatre owners not in the Trust, but it will require of the Trust the results—performances in the future better than in the past. If not, why the Trust? If yes, where will come the profit?

F. N.

A QUERY.

NEW YORK, Nov. 16, 1897.

To the Editor of the DRAMATIC MIRROR:

Permit me to propound the following: Can men individually dishonest be collectively honest? The long evenings of winter are upon us. Crack this nut, burn it, and from the oil contained therein get the light of wisdom. Pause, reflect. Eh? Messieurs? Very truly yours,

SAD EXPERIENCE.

The Commercial Idea in Salt Lake.

Salt Lake Herald, Nov. 7.

These are a few—but only a few, of the questions raised by the selection of Salt Lake as the Western terminus of the Frohman-Hayman route. All the warehouses, repair shops and hospitals of these great magnates will be located right here. Immense factories turning out big war dramas, problem plays and the latest finished comedies will be erected in the heart of the city. There will be schools where heavy old men, juveniles, soubrettes, ingenues and character actors can be ground out neatly and with despatch. An enormous paint shop will be provided, in which scenery for railroad plays, ocean plays, mountain plays and other realistic dramas can be executed while you wait, and a special department of this paint shop will supply grease paints, burnt cork, cosmetics and other accessories of the dressing-room. No pains will be omitted to make the Salt Lake theatrical terminal station one of the finest, most complete and thoroughly equipped in the United States, if not in the world.

THE USHER.

There is a comic aspect to the spectacle afforded by the members of the so-called Syndicate or Trust just at present.

The discussion of their "private business" by THE MIRROR has thrown them into convulsions of rage, for the light of publicity is peculiarly distasteful to the creatures composing the Trust, and their squirming and writhings and exhibitions of impotent wrath furnish the best possible confirmation of THE MIRROR'S view of them.

Up to date the members of the Trust have not given a satisfactory answer, or any answer, to THE MIRROR'S charges; they have not brought one argument to bear to support their former claim that the Trust is beneficial to the profession; they have not even attempted to deny the accusations and the criticisms brought against them by the press throughout the country.

The natural presumption—and the correct presumption—is that the facts on which the Trust has been condemned are unanswerable. This is borne out by the characteristically crawly and cowardly methods they have adopted in endeavoring to strike back.

There have been suits commenced by them against THE MIRROR'S distributing agents and printers. A handful of Philadelphia newsdealers who sell theatre tickets have been coerced into ceasing to handle THE MIRROR. Actors and others employed by the Trust have been ordered to refrain from reading or advertising in THE MIRROR, on pain of dismissal. Two or three managers of small traveling companies have been told that their routes would be cancelled if they continued to patronize THE MIRROR'S advertising columns. Several New York theatre managers have been ordered to withdraw their advertisements.

That is the sum and substance of the Trust's defence of its unrighteous and un-American practices up to the present writing.

All this is significant, since it goes to show what sort of persons compose the Trust and what sort of methods they employ to demonstrate to managers, actors, newspapers and the public that they are not such a bad lot as many suppose.

The truth is that the Trust is vulnerable at every point and its grasp of power, in spite of bluff and bluster, is weak and uncertain. It is a sham structure, built upon shaky foundations, and those whose interest lies in the direction of keeping it from collapse are not sufficiently equipped with brains and judgment to do aught except that which will hasten its ultimate and inevitable downfall.

Coercion and Suppression are the Trust's watchwords.

Nirdlinger (commonly called Nixon), Zimmerman, Heymann, Klaw and Erlanger and their associates actually believe that it lies within their ability to stem the tide of public sentiment, to frighten newspapers into submission by withdrawing their advertising patronage, and to silence THE MIRROR by bringing suits against its agents and printers!

Bigger men than they have found that this style of casting the boomerang is peculiarly hazardous.

In this case it seems only to give point and emphasis to what THE MIRROR has found it necessary to say in order to strip from the Trust its false pretensions and throw the light of truth upon its naked enormities.

This issue of the Supplement presents another installment of newspaper opinions regarding the Trust and its operations in various places.

They will repay careful reading. They will all have their influence upon the verdict to be rendered when the present season's trial of the Trust draws to a close.

The newspaper press is beyond reach of the Trust's coercive accomplishments. It is not dependent upon the members of the Trust for engagements, or routes, or the filling of time, and it is not compelled to speak of the Trust's iniquities and oppressions and bulldozings beneath its breath.

The press is educating the public rapidly on this question, and that is why the members of the Trust fear and hate the press.

Indignation against this impudent, reckless and arrogant combination of throttlers and schemers is growing and spreading apace. New additions to the long list of influential and independent newspapers that denounce the Trust are heard of daily. It will not be long before every community, great and small, in the United States will be familiar with its menacing and evil nature.

Francis Wilson had the press and the public with him in his manly contest with the Trust last week in Washington and he scored a decisive victory.

Mr. Wilson, unable to play in either of the Trust theatres, sought the hospitality of the Grand Opera House—a spacious, handsome and excellently managed theatre.

On November 8 he opened at the Grand Opera House, a popular theatre, where the scale of prices was increased for his engagement. As in other cases where the unrighteous combination has set to work to crush its opponents, they placed at their theatres in Washington several of the strongest of their attractions in the hope of killing Mr. Wilson's receipts.

At the Lafayette Square the Girl From Paris was given. At the Columbia Courted Into Court was the bill, with Marie Dressler and John Rice. At the National Joseph Jefferson was presented, his prices being reduced from $2 to $1.50 in order to counteract the acknowledged popularity of Mr. Wilson. Before the week began there were signs of trouble over the billboard rights, but Messrs. Rife and Heuck who, with J. Morley, control the fences, threw their influence toward justice.

On the opening night the so-called Syndicate's attractions mowed down each other's business. Mr. Jefferson and his reduced prices drew a large house, but none of the other theatres approached the receipts at the Grand Opera House, which has a seating advantage of about 500 over the Syndicate theatres.

The Girl From Paris did not please Washingtonians. The more indecent lines in it were given in a silence that could be heard.

Half a King went even better than during its engagement last season. Indeed, the popularity of the comedian is shown from the fact that managers who a few months ago refused to book him except through Klaw and Erlanger are now writing and offering him time direct.

Mr. Wilson's engagement in Washington was a complete success from every point of view, proving beyond question that the best class of theatregoers are attracted by the entertainment provided and not by the edifice in which it is provided.

The Washington papers stood to their guns and placed the circumstances fairly and squarely before the play-going public.

The *Times* said: "Mr. Wilson does not believe that the Syndicate is conducive to fine artistic growth. He believes it is a blight upon endeavor, because it hampers individuality, and reduces art to a commercial staple, so he cut himself loose from its apron strings and decided to go it alone."

The *Chronicle* said: "Mr. Wilson has the courage of his convictions and has taken a vigorous and successful stand against the arrogant dictation of the so-called Theatrical Trust. In the eyes of this Trust it seems to be a positive crime for a man to insist upon transacting his own business after his own ideas. Mr. Wilson has been guilty of this frightful offense, and up to date it must be said he has won hundreds of new friends in every part of the country. The Trust seems to have overestimated its pull. Lovers of high-class comic opera highly appreciate Mr. Wilson's art and energy. For our public to learn that a conspiracy has existed to prevent this people's idol from coming here unless at the sacrifice of his manhood and independence will arouse a general protest."

The *Post* said: "The so-called Theatrical Trust has no terrors for Mr. Wilson, although he was informed that he would be prevented from playing in all principal theatres in this country, but Mr. Wilson seems to be going ahead in a serene and successful fashion, and the public, which does not consider Trusts when the matter of its daily entertainment is concerned, does not seem to have lost sight of the fact that Mr. Wilson has never been known to give an inferior and unsatisfactory production of comic opera since he came into prominence as a star eight years ago. His standard has never been lowered, nor has his dignity been impaired."

The *Hatchet* said: "Mr. Wilson will not be denied a week's visit to Washington, notwithstanding that a weakkneed Trust has set forth its edict and declared that he shall not appear in any of the principal cities of the country during the current season."

Mr. Wilson, having the press and the public with him, naturally scored a sweeping victory. He is playing at the anti-Trust Park Theatre, in Philadelphia, this week.

Specious claims are advanced by the men composing the so-called Syndicate or Trust as to the advantages it brings to the actors in their employ. It is unnecessary to say that these actors—at least such of them as express their opinions on the subject—hold a different opinion.

It may not seem at the first glance to make the slightest difference in the well-being of a certain number of actors whether they are managed by ten or by fifty managers; but the men and women in the profession who have given the matter intelligent thought are fully aware of the nature of the detriments suffered by actors engaged by the would-be monopoly.

This phase of the question will be treated fully from the actor's standpoint in a subsequent issue of the supplement, and it will be seen that the Trust's dictators are endeavoring to pull the wool over the players' eyes as they succeeded in pulling it over the eyes of many managers of theatres and attractions who are now beginning to see the matter in its true light.

The Syndicaters are endeavoring to give the impression that James Forbes, until recently dramatic critic of the Pittsburg *Dispatch*, was "removed" from that widely circulated journal because he dared to publish an article frankly and fearlessly criticising the methods of the so-called Syndicate or Trust as applied to the city of Pittsburg.

Mr. Forbes, who is now in New York and who is about to form a connection with the dramatic department of one of our leading daily newspapers, laughed when this matter was called to his attention yesterday.

"The proprietors of the *Dispatch*," he said, "warmly commended and endorsed that Syndicate story as an honest and outspoken statement of the situation. Pittsburg managers and newspaper men are fully acquainted with the reason for my resignation, which was a desire to seek a larger and more remunerative field of work."

"The Syndicate has not hurt me yet, but if it does"—etc., etc.

I wonder how often several of our leading stars have used this expression during the past month when talking about the octopus (which they all despise or fear) to journalists and others?

The time is not far distant when these same stars will not be afraid to speak and act in accordance with the views that even now they privately utter.

I do not think they are so selfish or so negligent that they will indefinitely affect an attitude of indifference to the wrongs that are being committed upon their weaker brethren in the profession.

I believe that before long they will make common cause with those who are less powerfully equipped to oppose the iniquitous aggressions of a concern that is withering the flower and fruit of the American stage.

I doubt not—for such is human nature, including stellar human nature—that when the public sentiment that is now gathering force against the octopus rises and crushes it these stars will be found in the van of those who repudiate the would-be monopoly and all its works.

A CHANGE OF WHIPS.

Klaw and Erlanger took hold of The Whirl of the Town, cheapened an already cheap "show" by putting into the cast inferior performers, and sent it on the road to fill dates with the managers whom the Trust had roped in and promised "the cream of attractions."

As a result The Whirl of the Town began to whirl with decreasing motion, and finally, like the dying top, gave wabbling promise of a tumble, when Klaw and Erlanger let go of it and George W. Lederer came up with his whip to set it spinning again.

Klaw and Erlanger, however, had made The Whirl so dizzy that the press is fighting shy of it everywhere. The Chicago *Chronicle* said on its presentation in that city that it still "needs some trifling attentions with an axe."

THE "MIRROR" IN PHILADELPHIA.

THE MIRROR'S Philadelphia representative writes: "The sales of THE MIRROR have increased largely here during the past three weeks. Everywhere it is prominently displayed. The stands in the vicinity of the four or five hotels where theatre tickets are sold have doubled their weekly sales." And yet Nirdlinger (commonly called Nixon) and Zimmerman are not happy!

The Trust Described.

Los Angeles Herald, Nov. 7.

THE NEW YORK DRAMATIC MIRROR continues its vigorous opposition to the organization and methods of the theatrical Trust, which has for its object the practical control of the amusement business of the country, so far as theatres are concerned. The Trust, like other combinations of a similar character in the commercial world, has for its object, first, the entire control of something that the public wants, and then, the supplying of that want on terms that will financially benefit the members of the combine, no matter how much the helpless people who are in their grasp may suffer.

STORY OF THE "TRUST"

(Continued from Page 1.)

purposes the Syndicate had in view were well founded.

Heymann's innocent description of the Syndicate and its objects was misleading. His statement that it was not the design nor the intention of the Syndicate to disturb previously existing terms between attractions and theatres was false. The suspicion that the whole scheme had been devised for the purpose of obtaining iniquitous middlemen's profits, promoting the interests of the Syndicate's own attractions and theatres at the expense of others, which they had taken into their camp and removed from the position of independent competition, was confirmed.

THE MIRROR is convinced that the destinies of the American stage and the interests of the many legitimately engaged in it should not be entrusted to the mercies of men with the purposes of Heymann and his associates.

Henry Irving gave his views in the London *Chronicle* on this subject more than a year ago. He said:

When I was in America lately a deputation of actors assured me that the Syndicate System is the curse of the American stage. Actor-managers, at all events, have made sacrifices for their calling, and protected its interests, and it will be an evil day for those interests when they are left to the mercy of speculation.

The American profession has not at the present time among its members a leader who can speak with the authority of Henry Irving; but it has THE MIRROR, and THE MIRROR purposes to do its duty to the calling which it represents.

To any one practically familiar with the workings of the Syndicate there is no need to point out how far it has fallen short in performing the fair promises that were made for it at its inception.

This brief review of the main outlines of the Syndicate's words and works up to the time that THE MIRROR confirmed its true character will prove useful at the present time. Before THE MIRROR finishes its exposition of this subject there will be no one connected with or interested in the affairs of the theatre in this country that is not fully acquainted with every detail connected with it.

THE MIRROR has a mission—a mission that is higher than business considerations or personal feelings: a mission that involves the independence and good name, the self-respect and the freedom from intolerant dictation of every man and woman associated in any capacity with the theatre in America.

MISREPRESENTATION.

Misleading Advertising Exposed by a Boston Newspaper.

In the advertising announcements of the Empire Theatre stock company in the Boston papers of Sunday, Nov. 7, preceding the announcement that Under the Red Robe would be presented for the first time in Boston by that company, was a list of the names of the actors. Included in this list were the names of Mary Hampton, who is playing in the West; Agnes Miller, who is in London; Jane Harwar, now playing in Secret Service, under the name of Sara Perry; W. H. Thompson and Margaret Gordon, both of whom are with Maude Adams, at the Garrick Theatre, New York; Joseph Humphreys, now rehearsing The White Heather in New York; and Elsie de Wolfe, who is with John Drew.

The advertisement was arranged in such a manner as to make it appear that those mentioned in the list of the company would be seen in Under the Red Robe. The dramatic editor of a leading Boston daily noticed the misrepresentation, ascertained the whereabouts of those not with the company, as mentioned above, and called attention in his paper to this fraudulent advertising. This brought the wrath of the Empire Company's management upon the writer, and he received a visit from Charles Frohman's representative, who wished an explanation from the newspaper man for presuming to criticise the announcement.

The newspaper man asked Mr. Frohman's representative how there was any possible reason for such misleading advertisements. The reply amused the critic. "During the run of the Empire Company here," said Mr. Frohman's representative, "other plays may be produced, and should that be the case the people mentioned will be cast in one or other of the plays."

This argument apparently failed to have any effect, for the dramatic editor informed Mr. Frohman's representative that he might tell his employer that he intended to continue criticising and calling the public's attention to such methods, whenever there was occasion to do so.

In the same advertisement Under the Red Robe was still announced as having run "300 nights at the Empire Theatre." As a matter of fact, Under the Red Robe was performed at the Empire Theatre but 162 nights, and but 210 times altogether, including matinees.

A SUCCESSFUL MANAGER.

Who Gives Reasons, Interesting in Philadelphia, Why His Business Prospers.

E. P. Simpson, who was formerly connected with the Walnut Street and People's Theatres, of Philadelphia, is now managing the Academy of Music at Chicago. Mr. Simpson has issued a card, which gives several reasons for the Academy's success. Among them are these significant ones:

No "personal passes" traded for carriages.
No extras for "snipers" or perambulators.
No "houldout" on tickets.
No passes sold.
No "standing in" on baggage contracts.
No "fights" on with anybody.
"No hold-ups" on companies.

At first glance these declarations may seem irrelevant, but Mr. Simpson, it must be borne in mind, enjoyed rare opportunities for note and observation while he was in the Quaker City.

ANOTHER CITY DISGUSTED.

PROVIDENCE WEARY OF THEATRICAL SYNDICATE BOOKINGS.

EVIDENCES OF BAD JUDGMENT.

Attractions Not Wanted Are Sent to Weary the Public by Their Tawdry and Impure Qualities—A Cry for a Remedy—Opposition Necessary to the Life of the Theatre.

Providence Telegram, Nov. 10.

Providence is sick of its experience with the theatrical Syndicate. As far as the season has advanced, and we have now seen over two months of it, the histrionic privileges that have been accorded the local public have been in the main far from satisfactory, and obviously it is the fault of the combination, monopoly, Trust or whatever it may be called, which has obtained control of a large number of the principal play houses throughout this country, that the offerings at the footlights have not been better.

This Syndicate is a fusion, so to speak, of half a dozen or so men and firms, who own theatrical enterprises, and who are regarded as moguls in the business. They have the exercise of authority in all of the theatres that figure on their exclusive list. If the manager of a Syndicate theatre objects to a certain line of attractions, his objections are filed, and that is all that comes of it. He is practically a cipher in his own establishment, so far as having the say in the selection of his bookings is concerned. What the Syndicate sends him he has to accept. If he complains too loudly and persistently, he is gently reminded of the fact that should the Syndicate choose to withdraw its shows from his house, he will have hard work substituting others. He knows this is only too true. He is thus helpless, and murmur as may his patrons over the imposition on them of stale, uninteresting entertainments and second rate companies, he is unable to grant them any improvement, and unless perchance they happen to understand his unfortunate situation, they lance him with their criticisms till he aches, conclude that he is trying to cheat them out of their money's worth, begin to desert him for other places of amusement and generally breed in him a wish that the man who first conceived the idea of a Syndicate had never been created.

The question now comes, is this state of affairs to be found here? To a great extent it is. The Providence Opera House is in the hands of this mightly managerial combine. All its diversions are booked through that monopolistic agency. What the Syndicate sees fit to have stay here and give the people a few performances, is what theatre-goers are obliged to endure, or remain at home. Manager Morrow, of the Providence, it is thought, is not to blame for the ridiculous makeshifts for first-class attractions that seem to be floating this way of late. He does not relish their presence any better than does his clientele, but he can't evidently do anything about it. The remedy for the evil is not in his power to apply, though he fully realizes what it is, and what a relief its application would effect. If he stands up and says he will henceforth refuse to be dictated to by the Trust magnates, he instantly places himself in a dilemma, for with the facilities and the machinery at its command the Trust can shut him off altogether on scores of shows that it handles.

Of course, there is a chance that he can secure enough bills to fill his dates with a few exceptions, though on that score doubt must exist. In some cities, it is said, theatre managers who have thrown off the yoke of the Trust have succeeded in saving their patrons from dramatic starvation, and they are said to have found quite a number of standard entertainments which they have been able to enter on their books. Some of the best artists in the country have declined entirely to be governed by the Syndicate, and others submit to its administration only as a matter of convenience.

That theatre men in all directions ought to get together and fight the austere rule of the few who are now running things, is fast coming to be recognized as a necessity. Already talk of such a meeting is rife. Something certainly ought to be done, and done quickly. When Providence has to tolerate such stuff as "The Geezer," "The Foundling" and other striped varieties of the Bowery music hall idea in its leading theatre and has to listen to stage rote such as has been thrust upon them within a short time, it is time to call a halt and register a protest. These two pieces are designated especially because they were notably and unpardonably offensive. In both of them, and particularly in the second, were portrayals and expressions, "jokes," if it is preferred to so dignify them, that were utterly shameless, without excuse, and an insult to people maintaining the name of respectability. When, to make levity, it is essential to work into the text of a play refences to social sin that no decent person would countenance for one second on or off a stage and that fairly reek with impurity and contamination, the art of the playwright indeed stands in need of a whitewashing. Out and out filth is what constitutes a considerable portion of the alleged humor of "The Foundling," undisguised, positive, hideous, rotten, nauseating lascivity, that is not equaled, except, perhaps, in subtlety of wording, in the language of the common brothel. And, thanks to the kindness of the theatrical Syndicate, such vileness is sent here, to inflict the public with its detested exhibitions.

Providence is a good "show town," as in thespian parlance it is called. The residents are fairly willing, in time of prosperity, to bestow their favor on the theatre. There is no reason why they should be treated to pestiferous nonsense when there is plenty of good material to be had; no reason why plays that have been produced here until they have been worn threadbare should be returned and paraded before rows of unoccupied chairs; no reason why companies of amateurs should be brought here for training and palmed off on us as No. 1 organizations.

It is not to be denied that there have been, and probably will be, some excellent attractions furnished. That is all right, and it merits praise. But it is the sandwiching in of a lot of trash, bad in one sense if not in another, between the occasional things of substantial value that drift along that people kick about.

The Syndicate has shown lamentable judgment, if it has been sincere in a proposed effort to give Providence the choicest of the treats at its disposal. It has placed companies in the Providence Opera House that do not belong there, are not known there and are not wanted there. They are not up to the standard of that house, and the Syndicate ought to comprehend the fact. This week two shows are scheduled that are bending beneath the weight of age, and whose characteristics have become as familiar as the advertisements on street cars, and why they were offered here is a conundrum. Not long ago a comedian told of a squabble he had with the Trust over a proposition to engage him for the Providence, when he well knew he was a stranger there and his engagement would be a "frost." He said he never had encountered a funnier policy than the one that seemed to be actuating the Syndicate in its arrangements for its theatres.

What is true of Providence is true also of numerous other places, and the remonstrances that are current here are the same that are welling up all over the land. That the theatrical recreation of an entire country can be dictated from New York, irrespective of the preferences of the drama-loving element in the population, is a monstrosity, to say nothing of an injustice. The management of a theatre knows the inclination of his patrons better than do several men sitting in autocratic array in New York, and if he is to be denied the right of determining what those patrons shall have for their histrionic regalement why trouble may and must be expected.

The theatrical Syndicate so far has just proven itself to be of little usefulness, all things taken into account, and the mammoth advantages that were announced as certain to accrue to the public from its regulation of affairs theatrical have not made themselves apparent.

How long the Syndicate is going to dominate over the country is another question that can easily and speedily be settled by a firm concurrence of the local managers in the different play centres and their ticket buyers.

OPPOSITION DEVELOPING.

How the Battle is Viewed by the Press—The Trust's Bad Break Against "The Mirror."

Cleveland Plain Dealer, Oct. 31.

The struggle between the theatrical Syndicate or Trust and its opponents grows fiercer with the dawn of each succeeding day. The hosts are lining up for a mighty battle that will close with the current season and find the Trust either completely victorious or shattered into a thousand fragments.

A careful canvass of the situation reveals the fact that the general opposition to the Trust is gaining ground and that instead of personal abuse more effective methods are being employed to harrass it.

Nixon and Zimmerman, the Philadelphia end of the Trust, made a bad break the other day when they gave the proprietors of newsstands in several hotels the option of discontinuing the sale of THE DRAMATIC MIRROR or giving up the privilege of selling tickets for their theatres. These dealers sell tickets to hotel patrons at a nice margin. They also handle a line of papers, among them being THE MIRROR. These dealers were taking no interest in the fight. They sold tickets to Nixon and Zimmerman's theatre; they also sold THE MIRROR. They were obliged to give up one or the other. In a business way they gave up the paper. This was a display of weakness on the part of Nixon and Zimmerman, and one which it is safe to say Abe Erlanger will not stand for. Erlanger has a spirit for fairness and would be the last man in the theatrical or any other Trust to attempt the foolhardy feat of trying to browbeat a reputable paper or throttle an aggressive journalistic foe.

[The "Plain Dealer" is mistaken in its estimate of Erlanger. He is the most active of the Trust's browbeaters and would-be throttlers.—EDITOR DRAMATIC MIRROR.]

"The Provincial Press."

Toledo Blade, Nov. 14.

Of course, one may always expect literary Boston to have its own mind on matters theatrical, but the following clipped from the Boston Transcript anent the Empire stock company headed by those New York favorites, Wm. Faversham and Viola Allen, will be of interest to the discriminating theatregoer:

"New York's loss is not always Boston's gain. In fact, we all too frequently wish that New York would keep her much vaunted theatrical sensations to her own provincial self. The time has gone by, if, indeed, it ever existed, when the seal of 'metropolitan' approval could deceive us into welcoming her exportations to us with heartfelt thanks for her magnanimity. 'Under the Red Robe' ran a long time in New York last season—the bill of the play modestly refers to 'its record-breaking run of 300 nights at the Empire Theatre'—but how or why we know not, unless it be that the theatre-going public is fond of the old stories, the old personages, the old incidents, varied with new details, masquerading in new clothes and surrounded by new scenery.

"The fame of the Empire Theatre stock company and the high reputation of the Hollis Street Theatre must naturally have weight in the consideration of such a production. If the play be worthless, one would naturally expect that the acting at least would partially atone for delinquencies in other directions. But the play and the acting of it run in double harness."

When Toledoans think of the many companies and plays which come here with the stamp of metropolitan approval, and in which they can see nothing of merit, the Boston Transcript's outspoken criticism brings great comfort. It has grown fashionable to have your own opinions.

A Reaction.

Oakland, Cal., Inquirer.

It is said that there is a reaction from the control of the Syndicate in the East, and that the independent theatre movement has again started with the announcement that there is sufficient capital to make it a success.

HEYMANN STEPS OUT.

He Relinquishes His Theatrical Interests in San Francisco.

When Al. Heymann started for the West recently it was announced in New York that he purposed to visit San Francisco and give up his leases of the California and Baldwin theatres in that city, which it was declared had been a source of heavy loss to him.

When en route, Heymann stopped in Chicago and announced to the press in that city that he was bound for San Francisco "to see about renewing" his theatrical leases, there was a change in the color of gossip. It was reported that the Frohman-Heymann abandonment of San Francisco as a field for theatrical exploit from the East, announced before Heymann left for the West, was but a scheme to "bear" the San Francisco leases. It was said that the intention was to lead to the belief that none of the Frohman-Heymann attractions would hereafter visit San Francisco in order that there might in consequence be developed in San Francisco a panic in theatrical matters; that Heymann was to then step in and make new leases at greatly reduced figures, and that finally Frohman and Heymann would finally relent and send to San Francisco such companies and plays as they had no use for elsewhere, and thus would be solved a fine scheme in amusement speculation. But this rumor must have been untrue.

Last Wednesday news was telegraphed from San Francisco that Heymann had given up his leases of the Baldwin and California theatres, and Trust interests at this end of the line made much of the matter as one reflecting to the credit of those interests. Wait and see if that theory be true.

As far as the California Theatre is concerned, as will be seen from an article in another column of this supplement, it is evident that Heymann could not have secured a lease of it at any price. The owners of this theatre have sued Heymann for $105,000 damages in deteriorating the property, as claimed, in direct violation of the terms of his lease.

The situation of theatrical affairs in San Francisco to-day, the result of the monopoly that Heymann for a time enforced there, is as strong an argument against the Theatrical Trust as the ingenuity of man could by any possibility furnish.

IN PITTSBURG.

The Trust Has Suffered an Almost Continual Frost Since the Season Began.

The Trust seems to afflict with ill-luck almost every attraction that feels its touch, just as almost every attraction of its own, in spite of the "shifting" process by means of which its own attractions are juggled into the best theatres or into the most desirable dates, seems to be a victim of ill-fortune.

Pittsburg, a city that as a rule gives good attractions adequate support, has given the Trust theatres this season a cold shoulder from the start. THE MIRROR has reliable information that at the Alvin Theatre Robert Downing played a week to less than $1,000; that The Good Mr. Best did even worse; that Never Again lived up to its title and never again will be seen there; that Roland Reed, whose business generally is good, was bad there, and that The Whirl of the Town whirled to silence and to no pecuniary effect.

At the Duquesne Theatre, Captain Impudence played a week to about $1,000; Bo-Peep to about $1,400 on the week; The Isle of Champagne to about $2,700 on the week, and Andrew Mack to about $3,500. From these facts it is plain that the Trust is at least mistrusted in Pittsburg. The Duquesne Theatre is holding out as a sop to the public in lieu of good entertainment, gifts of flowers, nursery rhyme books and other goods probably purchased for spot cash in job lots.

GOSSIP.

THE scheme to annex "sample rooms" to certain New York theatres is characteristic of the commercial and demoralizing method of the Trust.

A NEW theatre is already projected in Cleveland, and there are other Trust cities that will find relief from Trust methods by building new theatres, if the survival of the Trust should make that necessary.

The drastic criticisms in the papers of Chicago, Pittsburg, Buffalo and other cities of the attempts to palm off the Never Again company as "exactly the same cast" that presented the farce during its thirteen weeks' run at the Garrick Theatre, in this city, woke up Charles Frohman to a realizing sense that the deceit could no longer pass detection. Accordingly, E. M. Holland and May Robson were sent on to Boston to strengthen the cast during Never Again's engagement there. This appears to be the only instance on record where persons connected with the Syndicate have profited by a lesson.

Peg Woffington was put in at the Walnut Street Theatre, Philadelphia, last week to fill out the time originally planned for A Ward of France. On Thursday Hugh Chilvers left the cast. His part was taken by an understudy, who collapsed through stage fright, and disarranged the entire performance. New people are being engaged to improve the cast before it comes to New York.

The Philadelphia "benefit" racket is being worked to boom the business of One Round of Pleasure at the Chestnut Street Theatre in Philadelphia.

Andrew Mack, who was booked in Jersey City for the week of Nov. 29, has been transferred to the 14th Street Theatre for the same date. Mr. Mack played at the Hollis in Boston at $1.50 the week before last.

TIED HAND AND FOOT.

HOW CITIES ON THE ROAD ARE TREATED BY THE TRUST.

First-Class Theatres Used for Second-Class Attractions—How Local Managers in the Power of the So-Called Syndicate Are Imposed Upon by Their "Partners."

Providence Journal, Nov. 11.

It is very probable that the workings of the theatrical Syndicate which controls many of the leading attractions are to the satisfaction of its projectors and controlling powers. There is no question that its operations, speaking from a local standpoint, are as unsatisfactory as could be and are bringing about a condition alike unfair to the audiences of the high priced houses and to the managers who are compelled to accept the bookings of the Syndicate directors without regard to either their own wishes or those of their patrons. It is the Syndicate shows or it is a darkened house.

All of which might possibly be satisfactory, but for the fact that the cities of the road are being treated by the combination of New York managers in a manner which is demanding attention. In this city the Syndicate theatre is, of course, the Providence Opera House. Mr. Morrow must have the attractions which are included in the control of the Syndicate and therefore he must accept all their bookings made for him. The fact is that many of the first-class companies are given long runs in the metropolitan houses which are owned by the Syndicate managers and as there are not enough attractions to go around all kinds of weird performances are being forced upon the outside public which is rapidly becoming wearied.

An illustration of the manner in which this works is afforded in the fact that if the people of this city are to see Mrs. Fiske, whose splendid work in Tess of the D'Urbervilles has excited the admiration of the ablest dramatic critics of the country, it will have to be under arrangements by which she can play at some popular priced house of the city. Her managers not being in the Syndicate she is debarred from playing at the Providence Opera House, the patrons of which would be glad to welcome her and the manager of which would without doubt be delighted at the opportunity of presenting the capable actress. It is the same with that excellent comedian, Francis Wilson. Last season he was at the Opera House with Half a King, but this winter he must not play there.

The public cares little whether its instrument is furnished by individual or Trust, so long as the character is satisfactory. It is upon the nature of the entertainments being provided for the patrons of high-class houses in Providence and cities like this that the complaint and indignation are based. While the Syndicate gives the Providence Opera House a cheap burlesque taken from a Broadway music hall and with a cast decidedly inferior to that presented to the patrons of the place where the features of the production were originally appreciated between a cigar and a glass of liquid refreshment, that energetic pair of managers, Rich and Harris, beautifully regardless of their own Syndicate connection, offer at Keith's Marie Dressler, John C. Rice et. als. in Courted Into Court. For that matter, Rich and Harris evidently propose to do about as they please, any way, inasmuch as they send Andrew Mack, who has risen to a front rank, from the Syndicated Hollis Street Theatre to the popular-priced place of amusement here.

In addition, there is the entertaining fact that it is quite the popular thing for a certain class of these Syndicate attractions to prepare the Providence Opera House audiences for a dramatic treat by securing as a preliminary the plaudits of the professional authorities of Riverpoint, Woonsocket and other nearby thriving places. If there was no Syndicate these shining theatrical luminaries might dazzle Riverpoint, but it is safe to say that they would not thereafter see the reflection of their brilliancy in the audiences of the Providence Opera House.

Even remembering that the season is still young, there have been very few really first-class attractions offered to the theatre-goers of this city. One of these was the Lyceum Stock Company. That fact will without doubt be of much interest to the audiences which witnessed and admired the work of Mr. Hackett, Miss Mannering, Mr. Courtleigh and the others in The Prisoner of Zenda. This play, before seen here, was given during the entire brief engagement in this city of the Lyceum Company. The other and newer productions were carefully filed away to be given elsewhere. It is probable that after a time the Syndicate may consent to permit Providence to see My Friend From India, inasmuch as it has been given in about every other town and city in this country and the Dominion. In fact, Donnelly and Girard were playing it towards the end of last season, when they were called in to rehearse the leading roles in that "elaborate production given here fresh from its extended metropolitan run," The Geezer.

There are good plays and good players coming, and the amusement lovers of this city will not lack for opportunity to witness the manner of productions appropriate to their tastes and to their house. But seemingly this, in the main, will be rather despite the Syndicate than because of it, for the treatment given Providence by it thus far has been of a nature which might not improperly be accorded an interior settlement, where Uncle Tom's Cabin still ranks as a dramatic sensation and the Drummer Boy of Shiloh as the highest type of the playwright's art.

J. J. R.

A Petty Reprisal.

Omaha Bee, November 14.

THE MIRROR, having been excluded from the news stands of five Philadelphia hotels by reason of its hostile attitude toward "the Syndicate," publishes a list of a couple of hundred stands in the Quaker City where it may be obtained.